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The work before us is a full and authentic biography of Watt, containing, indeed, matter previously given to the world in a larger history published some years ago, but re-arranged and so far elucidated by the addition of much private material, to which the author, an intelligent kinsman of Watt's, had access, that the volume may be fairly entitled to claim the interest of the public as a new work.

James Watt was born at Greenock 19th of January, 1736. He was the fourth child in a family which for a hundred years had more or less professed mathematics and navigation. Greenock was then even duller than it is now,

and the Clyde not what it is, the grand, full, ship-bearing river. There were no gigantic ship-yards on its banks,—no livelong clash and din of rivet-drivers' hammers,—no deep-laden Indianmen slowly towed up towards Glasgow,—nor double-funnelled steamers dashing seawards at the rate of twenty miles an hour. The channel of the Clyde was full of banks of gravel and mud. At Dumbuck, at low water, there was actually a ford, and Glasgow was a paltry town with one bridge, its thirty or forty streets, and an income from harbour dues of 147*l.* a year. A tobacco ship from Virginia now and then discharged its fragrant cargo at the wharf of Greenock, and produced a temporary excitement in the inert town. "Jamie Watt" was a delicate lad, and at six was still at home. "Mr. Watt," said a friend to the father, "you ought to send that boy to school, and not let him trifle away his time at home."—"Look what he is doing before you condemn him," was the reply. The visitor then observed the child had drawn mathematical lines and figures on the hearth, and was engaged in a process of calculation. On putting questions to him, he was astonished at his quickness and simplicity. "Forgive me," said he; "this child's education has not been neglected; this is no common child." The stories current of him at this period testify to his fitful, excitable nature; and a tale has been duly preserved of an aunt who objugated the youth for idleness when in fact he had philosophically taken the lid off the kettle, and by means of a cup and a spoon was making an early experiment in the condensation of steam. Before he was fifteen he had twice read Gravesande's '*Elements of Natural Philosophy*,'—made an electrical machine, and studied chemistry and anatomy,—besides acquiring Latin and Greek,—his pastime lying chiefly in his father's marine store, among the sails and ropes, the blocks, and tackle, where he indulged his inventive faculty at a forge, or by the old grey gateway of the Mansion-house, on the hill above Greenock, where he would loiter away hours by night and day, lying down on his back and watching the stars through the trees. Newton and Napier were the pictorial Lares of the house. There, under the eye of a good mother, a *brave* woman of the ancient stamp, the young philosopher flitted away the golden days until he was eighteen. It was high time then to fix upon a calling, and the boy's manual readiness determined the decision. Jamie was to be a mathematical instrument-maker, and must go to Glasgow. To that town accordingly, having made a complete list of his personal property,—viz., "silk stockings, ruffled shirts, cut velvet waistcoats, *one working ditto*, one leather apron, a quadrant, a score of articles of carpentry, and a pair bibels." From Glasgow, after a year's stay, he proceeds for better instruction to London, and tries at different shops, but the masters "all make some objection or other." A part of his complaint is very expressive:—"I find," he says, "if any of them agree with me at all, it will not be for less than a year; and even at that time they will be expecting some money."

However, after "diverting" himself with cutting letters and figures, he obtains work on the brass part of Hadley's quadrants. Mr. John Morgan, in Finch Lane, is his master,— "a man of as good a character, both for accuracy in his business and good morals, as any in his way in London,—though he works chiefly in the brass way!" In two months' time the young craftsman had "done a Hadley's quadrant better than his master's apprentice, who had been two years with him." In nine months he thinks he shall be able to get his bread any-

where, being able to work as well as most journeymen, though not so quick as many. Twenty guineas a year he gave to his master, and work,—and found his own food, which cost eight shillings a week:—"lower than that," he writes, "he could not go, without pinching his belly." By rising early (a hard thing to him) he "won" a little money,—though his day's work in the shop lasted ten hours.

After fears and perils of press-gang, at the end of his term, with "a gnawing pain in his back" and "weariness all over his body," he quitted London for Glasgow. He arrives opportunely. The University gives him protection, and leave to open a workshop within the college, with the title of "Mathematical Instrument Maker to the University." From that date he toils assiduously in an endeavour to find out the weak side of Nature. Among his acquaintances he has the character of being able to do anything. Can he build an organ? he is asked. He had repaired one, and it had amused him. He said "Yes." He does not know one musical note from another,—but he obtains the only book he can, Smith's '*Harmonics*,' and studies the theory of music. Before he had half finished this organ he and Professor Robison, his "companion," were complete masters of the "theory of the beats of imperfect consonances. He found that by these beats it would be possible for him, totally ignorant of music, to tune this organ according to any system of temperament,—and he did so, to the delight and astonishment of our best performers." Besides organs, guitars, flutes and violins are still in existence of his handiwork.

In 1764 he married happily,—having gone into the town. He was now on the eve of finding out the weak part of Nature,—the birth of his great thought taking place in the following year. Dr. Robison thus enables us to be present:—

"I think it was in the summer of 1764, or perhaps in the spring of that year, that the Professor of Natural Philosophy in the University desired Mr. Watt to repair a pretty model of Newcomen's steam-engine. This model was at first a fine plaything to Mr. Watt and to myself, now a constant visitor at the workshop; but, like everything which came into his hands, it soon became an object of most serious study. This model being an exact copy of a real engine, the motion of the piston behaved to be the same, and the strokes to be much more frequent. In consequence of this, the boiler was unable to supply more than a few strokes. The boiler was made to boil more violently; but this, instead of continuing the motion by a more plentiful supply of steam, stopped the machine altogether; and we attributed this to the statical resistance to the entry of the injection, which came from a height not much exceeding a foot. The injection-cistern was placed higher, but without effect. It was long before the true cause was thought of, and in the meantime many observations were made on the performance."

The actual spot, if not the date nor the hour, of this discovery has been preserved by Mr. Hart, of Glasgow, who reports a conversation on the subject held with Watt in 1817:—

"One Sunday afternoon I had gone to take a walk in the Green of Glasgow, and when about half way between the Herd's House and Arn's Well, my thoughts having been naturally turned to the experiments I had been engaged in for saving heat in the cylinder, at that part of the road the idea occurred to me, that, as steam was an elastic vapour, it would expand, and rush into a previously exhausted space; and that, if I were to produce a vacuum in a separate vessel, and open a communication between the steam in the cylinder and the exhausted vessel, such would be the consequence."

According to Watt himself, it was early in 1765, and at any rate it was previous to the 29th of April in that year, when he thus writes to his friend, Dr. Lind:—

"I have now almost a certainty of the *facturum* of the fire-engine, having determined the following particulars: the quantity of steam produced; the ultimatum of the *lever engine*; the quantity of steam destroyed by the cold of its cylinder; the quantity destroyed in mine; and if there is not some devil in the hedge, mine ought to raise water to 44 feet with the same quantity of steam that theirs does to 32, (supposing my cylinder as thick as theirs), which I think I can demonstrate. I can now make a cylinder of 2 feet diameter and 3 feet high only a 40th of an inch thick, and strong enough to resist the atmosphere; *sed tace*. In short, I can think of nothing else but this machine. I hope to have the decisive trial before I see you. Write me to-morrow what you are about, and if any part of what you have to tell me concerns the fire-engines. 'His mind,' says Dr. Black, 'became now very much employed in contriving the machinery by which this improvement might be reduced to practice; and he soon planned it to such a degree, that he thought he was ready to make an experiment on a large scale. But here he was stopped by the want of funds; and he found it necessary to associate himself with some person who had money and spirit for such an undertaking, and to participate with him the advantages which might be derived from this invention. He addressed himself to the late Dr. Roebuck, whose spirit for enterprise and improvement in arts was very well known, and the Doctor accordingly received with zeal the opportunity offered to him. A small engine was soon built in one of the offices of Kinnell House, near Borrowstoness, where various trials were made, and some difficulties surmounted, so as to give satisfaction."

His rightful title to the discovery has been disputed by a series of claimants, all whose pretensions the biographer dissipates. Mr. Samuel More, Secretary of the Society of Arts, is summoned by an opponent of Watt. His evidence is—"I do declare I never saw the principles laid down in Mr. Watt's specification either applied to the engine previous to his taking it up, nor ever read of any such thing whatever." In 1767 Watt was introduced to his future partner, Boulton, at Birmingham, and next year went up to London to take out a patent, which was obtained January 5, 1769. The difficulty and expense connected with the perfecting of the engine and the cares of a family disheartened Watt:—

"I am resolved, unless those things I have brought to some perfection reward me for the time and money I have lost on them, if I can resist it, to invent no more. Indeed, I am not near so capable as I was once. I find that I am not the same person I was four years ago, when I invented the fire-engine, and foresaw, even before I made a model, almost every circumstance that has since occurred. I was at that time spurred on by the alluring hope of placing myself above want, without being obliged to have much dealing with mankind, to whom I have always been a dupe. The necessary experience in great was wanting; in acquiring it I have met with many disappointments. I must have sunk under the burthen of them if I had not been supported by the friendship of Dr. Roebuck. * * * I have now brought the engine near a conclusion, yet I am not in idea nearer that rest I wish for than I was four years ago. However, I am resolved to do all I can to carry on this business, and if it does not thrive with me, I will lay aside the burthen I cannot carry. And, again, in March 1770:—"It is a damned thing for a man to have his all hanging by a single string. If I had wherewithal to pay the loss, I don't think I should so much fear a failure, but I cannot bear the thought of other people becoming losers by my schemes, and I have the happy disposition of always painting the worst."

He was now at Glasgow with three children, and having got into the good graces of the magistracy had projected a canal to bring coals

to the town. He accepted an offer to superintend the execution of the canal, for these reasons:—

"If I refused this offer I had little reason to expect such a concurrence of favourable circumstances soon. Besides, I have a wife and children, and saw myself growing grey without having any settled way of providing for them. There were also other circumstances that moved me not less powerfully to accept the offer; which I did; though at the same time I resolved not to drop the engine, but to prosecute it the first time I could spare. Nothing is more contrary to my disposition than bustling and bargaining with mankind:—yet that is the life I now constantly lead. Use and exertion render it rather more tolerable than it was at first, but it is still disagreeable. I am also in a constant fear that my want of experience may betray me into some scrape, or that I shall be imposed upon by the workmen, both which I take all the care my nature allows of to prevent. I have been tolerably lucky yet; I have cut some more than a mile of the canal, besides a most confounded gash in a hill, and made a bridge and some tunnels, for all which I think I am within the estimate, notwithstanding the soil has been of the very hardest, being a black or red clay engrained with stones. We are out altogether 450*l.*—of which about 50*l.* for utensils: our canal is four feet water and sixteen feet bottom. I have for managing the canal 200*l.* per annum; I bestow upon it generally about three or four days in the week, during which time I am commonly very busy, as I have above 150 men at work, and only one overseer under me, besides the undertakers, who are mere tyros, and require constant watching. The remainder of my time is taken up partly by head-aches and other bad health, and partly by consultations on various subjects, of which I can have more than I am able to answer, and people pay me pretty well. In short, I want little but health and vigour to make money as fast as it is fit. Now, Doctor, if you and your friend Hygeia can impart to me these blessings, I may be a rich and happy man: otherwise, I can scarcely be either. I expect soon to have another touch at the engine."

His later project, that of a *screw-propeller*, or *spiral car* as he calls it, for rowing canal boats, we can only glance at. The death of his wife follows. Then mournful letters upon his failing memory, the result of an overtasked brain and the thoughts of business, than which nothing can be more disagreeable. Two things occur to him, "either to try England, or endeavour to get some lucrative place abroad," but he doubts his interest. The passing of the Act of Parliament, which insured to Mr. Watt the right to "make, use, exercise, or vend" his steam-engines, enabled him to make an agreement with Mr. Boulton.

Lawsuits and disputes about priority of discovery fill up and darken the later portion of his life. After losing by death one friend after another, by slow and gentle decay Watt died on the 19th of August, 1819, leaving "a name that must endure while the peaceful arts flourish."

The Scouring of the White Horse; or, the Long Vacation Ramble of a London Clerk. By the Author of 'Tom Brown's School Days.' Illustrated by Richard Doyle. (Macmillan & Co.)

Tom Brown's love for the White Horse downs, and for Berkshire sports and country life, has led him to a good subject—"The Scouring of the White Horse,"—though one too slight or too remote for two hundred pages of celebration. The subject is fit for a ballad rather than a book. It has humour, scenery, and passion,—the air and space of a hill-side,—the impetus and roll of battle,—the frolic, swagger, and excess of rural pastimes; but the interest is lyrical and dramatic rather than narrative or even antiquarian; and the true vehicle for ex-

pressing the soul of the matter would have been, as we presume to think, one ballad in the manner of (say) Campbell's 'Hohenlinden' or Tennyson's 'Balaklava,' and a second ballad in the measure and spirit of Ingoldsby. All the opening chapters about the London Clerk are useless,—and, indeed, his intrusion into the story is an impertinence. Miss Lucy, too, is sadly wearisome; though we enjoy a few simple touches in which her Berkshire breeding is indicated. The minister—or minstrel should we not say?—is of course our first favourite,—sturdy Joe our next. These men are of the scene, and represent its serious and comic sides. The parson should have harped the battle, Joe trolled the scouring and the games.

We almost fancy that our author must have first conceived his subject as we wish he had given it to the public. A song, in prose, descriptive of the battle, is embedded in his book, so carefully wrought—so far above the tone and style of the neighbouring pages—that one feels as if *this* passage were the original seed of the whole, and that an elaborate machinery had been framed and set in motion merely to swell it into greater volume. Some of Joe's touches, too, have in them genuine comedy and character. By these two men we stand, and shall think of them whenever the White Horse flits by our window in the Bath Express.

How easy for a skillful pen to translate this Battle of Ashdown into a song triumphant and immortal as the Battle of the Baltic!—

"In the early spring morning, the low call to arms passes round the height; the Danish host, marshalled behind the high earth-works, breaks over them, like an overflowing lake, and rushes down the slope. Alfred's division of the Saxon army is already on foot, and there he sits, the sickly strippling on the white horse, untired save in one luckless fight. How will he guide such a battle? See, his host is in motion; scouts fly out, riding for life across to Æthelred's camp. 'Come up, my brother! the Pagan is upon us—while I live they shall not divide us—I will hold the orest of the Ridgeway, come life, come death.' The vana are together with a wild shout, squadron by squadron the hosts close up, the fight sways slowly backwards and forwards, the life's blood of a brave man pays for every inch won or lost. The Saxons are but one to three, the Pagans slowly overlap them—are on their flanks. The white horse and his rider dash from side to side, faster and faster, as the over-matched Christians faint, reel, give back—now here, now there, along the line. When will the mass be over? Cut it short, as thou art Saxon man, oh priest! and get thee to sword and buckler. At last they came, Æthelred and his host—they are upon the right flank of the Pagan, and the fight is restored; and with many an ebb and pause, but steadily, through the long morning hours, rolls up the hill towards the camp and the fatal thorn. 'Is that the old thorn-tree, then, do you think, Sir?' said I, pointing to one which was growing by itself some way off. 'I fear not, Sir, I fear not; the "unica spinosa arbor" is gone. It must have stood somewhere up here, on the slope just below the Castle, the stronghold of the Danish robbers. Here the grim Pagan turns to bay for the last time. King Beegseeg lies dead, a hundred yards below; by his side his standard-bearer and Earl Frons; Halfdene is still unhurt, but near him Osbert totters under his shield; Harold can scarce back his charger, and the life-blood trickles slowly down his leg, and falls, drop by drop, on the trampled turf, as they still make front against Æthelred yonder—there on the right. But here, here the field must be won! This way, you Saxon men, kings-thane, and alderman! Whoever hath stout heart and whole body left. It is the old sea-king, Sidroc, "the ancient one of evil days;" mark him, as he bestrides his black war-horse, there by the old twisted thorn. His heavy sword drips with blood, his sword-arm is steeped in blood to the elbow—the dint of long and fierce battle is on horse and man; but the straight thin lips are set like flint in the

midst of that grey beard, and the eyes glow and gleam under that fearful brow—eyes that have never quailed before conquering foe, or softened to the fallen—lips that have never opened to say the word "Spare." By his side the young Sidroc, grim son of grim sire. Ashdown crows must feast on those eyes, and Ashdown wolves pick those bones, if the Pagans are to be beaten this day. Round them rally the Danes as they are driven up the slope. Again and again the advancing Saxons reel back from the stunted thorn, before the shock of the two Boersirkir. He comes! it is the sickly prince, the stripling on the white horse, tramping fetlock deep in blood. Round him a chosen band of yellow-bearded men of Wessex. One moment's pause, and they meet in a last death-grapple. Bite, Saxon blade; pierce, Saxon spear! Think of your homes, my countrymen; think of the walls of Reading, of Ethelwulf and his last war-cry, "Our commander, Christ, is braver than they!" The black horse is down; young Sidroc springs over the brute, lashing out in death agony, and covers his father. His head is cleft to the chin—a half-armed gaunt coward drives his spear through the chest of the old sea-king. Away over their bodies up the hill go white horse, and stripling prince, and yellow-bearded men; rushing through the camp gate, scrambling over the banks pell-mell with the flying Pagan. The camp is ours; now slay while light is left—for there is no shelter for a Pagan between this and Reading. "Then were the horse-hoofs broken by the means of the prancings, of the prancings of their mighty ones. Oh my soul, thou hast trodden down strength!"

The rollick of the games is also well given;—with less zest and unction, we think, than if the Berks farmer had told the story instead of the Cockney Clerk; but still with flow of answering blood and beat of accelerated pulse. We must give our readers some glimpses of these hill-side revels—pleasant to read of with the rain rattling on the window-panes and the wintry wind howling down the chimney. Out into the chalk downs. Here is a game going forward: backword play—rough, burly, rather savage Saxon play,—the combatants, Somersetshire against Berkshire. Harry is of Berks:—"They shake hands, throw themselves into position, and the bout begins. Harry is clearly the finer player, and his adversary feels this at once; and the shouts of anticipated victory, in the Berkshire tongue, rouse his temper. Now comes a turn of the savage play, which ought never to be seen on a stage. The Somerset man bends far back, and strikes upper cuts at the face and arms, and then savagely at the body. He is trying to maim and cow, and not to win by fair brave play. The crowd soon begin to get savage too; upper-cutting is not thought fair in Berks and Wilts; a storm begins to brew, hard words are bandied, and a cry of 'Foul,' and 'Pull him down,' is heard more than once, and the Committee man, who watches from below, is on the point of stopping the bout. But nothing puts out old Harry Seely; no upper cut can reach his face, for his head is thrown well back, and his guard is like a rock; and though the old blue shirt is cut through and through, he makes no more of the welts of the heavy stick than if it were a cat's tail. Between the bouts his face is cheery and confident, and he tells his friends to 'hold their noise, and let him alone to tackle the chap,' as he hands round his basket for the abounding coppers. Now I could see well enough why the parsons don't like these games. It gave me a turn, to watch the faces round the stage getting savage, and I could see what it might soon get to if there was much of this wild work. And there were Master George, and the two Oxford scholars, at the opposite corner of the stage, shouting till they were hoarse for old Seely, and as savage and wicked-looking as any of the men round them; setting such a bad example, too, as I thought,—whereas it didn't matter for a fellow like me, who was nobody,—so I shouted, and threw my coppers to old Seely, and felt as wild as any of them, I do believe. Three bouts, four bouts pass; Harry's stick gets in oftener and oftener. Has the fellow no blood in him? There it comes at last! In the fifth bout, Harry's

stick goes flashing in again, a fair down blow from the wrist, which puts the matter beyond all question, as the Somersetshire man staggers back across the stage, the blood streaming from under his hair. Loud are the shouts, which greet the fine-tempered old gamester, as he pulls on his velvet coat, and gets down from the stage. 'Why, Harry, thou'dst broke his yead second bout, mun, surely!' shout his admirers. 'No,' says Harry, dogmatically, 'you see, mates, there's no 'cumulation of blood belongs to thay cider-drinking chaps, as there does to we as drinks beer. Besides, they drinks vinegar allus for a week afore playin', which dries up most o' the blood as they has got; so it takes a 'mazin' sight of cloutin' to break their yeads as should be.'"

After this bout the rest of the games wanted flavour. To see a race after this was sitting down to a main of cocks after a bull-fight. But a farce is welcome where a tragedy would be hissed. So we come to a pig-race—Catch me, have me, being the cry of the porker. This we present in verse:—

THE LAY OF THE HUNTED FIG.

Vatthers, mothers, mothers' zons!
You as loves yer little wuns!
Happy pegs among the stubble,
Listen to a tale of trouble;
Listen, pegs in yeard and sty,
How the Barkshire chaps read I.

I wur barn at Kingstone-Lale,
Wher I vrolicked var a while,
As vine a peg as e'er wur seen
(One of a litter o' thirteen),
Till some chaps w' cursed spite
Aimed or I to make a zite,
And to have a "bit o' run,"
Took I up to Uffington.

Up, vorights the Castle mound
They did set I on the ground;
Then a thousand chaps, or nigh,
Runned and hollered arter I—
Ther, then, I, till I wur blowed,
Runned and hollered all I knowed,
When, so zure as pegs is pegs,
Eight chaps ketch'd I by the legs,
Two to each—'tis truth I tell 'ee—
Dree more clapp'd I round the belly!
Under all they fellers lyn'
Pegs!—I thought as I wur dyin'.

But the Squire (I thanks I see un),
Varmer Whitfield ridin' w' un,
Fot I out o' all thuck caddle,
Stretched athurt the varmer's saddle—
Bless 'em, pegs in yeard and sty,
Them two trends as stuck to I.

Barkshire men, from Hill and Vale,
All as ever hears this tale,
If to spooroot you be inclined,
Pleaze to bear this here in mind—
Pegs beant made no race to win,
Be zart o' wind, and tight o' skin,
Dwont 'ee hunt in, but instead
At backwyrd break each other's yead—
Cheeses down the manger rowl—
Or try and clim the greasy pool.
Pegs! in stubble yeard and sty,
May you be never zard like I,
Nor druv w' greasy ears and tail,
By men and bwoys drough White Horse Vale.

We must not forget when passing this volume to its Christmas readers to say that it is copiously illustrated by Mr. Richard Doyle.

Love—[*L'Amour*]. By J. Michelet. (Paris, Hachette & Co.)

A treatise on love, written by one who is partly poet, partly physiologist, is a curiosity in literature. M. Michelet's assumption is, of course, that he has philosophized on the most delicate mysteries of human life; but the sensations of his reader, unless that reader be conventionally a Frenchman, will not unfrequently be those of disgust. Half his volume is made up of fanciful pedantries, adapted for debate at a meeting of some erudite society of embryologists in a cloister, but scarcely suitable for popular circulation. In fact, M. Michelet has sundry wizard notions concerning the female sex, and to these he adds a slight stock of scandalous anecdotes in the spirit, though not after the style, of Brantôme. Hence, this strange and random book, with its solemn supplement of notes and explanations on the

autopsy of suicides and the fecundity of animals. The author works upon an elaborate plan. He studies Love as an art, a science, a philosophy: he sees in it no withering passion-flower, but the light, the fire, the life itself of human nature; but from this exaltation he descends to reasonings so minute and tortuous that, where not unintelligible, they are somewhat repulsive. Several stages are marked in the immortal growth:—firstly, the creation of the Beloved Object,—for the man, according to M. Michelet, creates the woman; secondly, "Initiation and Communion"; thirdly, the Incarnation; fourthly, the Languishing; and lastly, the Rejuvenescence of Love. From some of these chapters we should hesitate to quote a single paragraph; but in others the speculative wanderings of M. Michelet are innocent and diverting enough, notwithstanding his absurd and almost vulgar canonization of his countrywomen as the only real women in the world. The German is sweet and lovely,—so pure and so infantine as to seem for ever fresh from Heaven; the Spaniard's heart is a furnace of passion; the Italian, with her beauty, pride, candour, poetry and romantic sensitiveness, is irresistible; the English woman is dreamy, chaste, solitary, faithful, firm, and tender—the model of a wife; but if there be a man who seeks a woman with a soul capable of responding to his own with all that the intellect can add to the passions—if he seeks a source of perpetual happiness, gaiety, and delight—if he would listen at once to music and wisdom, let him make his pilgrimage in France! This is what we have learnt from M. Michelet's essay. But it is not all. French women, with their present supremacy of personal charms, should beware how they imitate the English, and by over-feeding as we do, degenerate as we have done:—

Nothing can be imagined more insensate than that which we now see some persons doing in imitation of the English:—an indolent and sedentary woman nourished upon gross food scarcely necessary for a labourer or for an active man incessantly in motion; an irritating régime which she is only enabled to endure by having recourse to the still worse irritation of alcohol. Hence prematurely faded, wrinkled, and reddened, she suffers the annihilation of her beauty, and thence also follows, in the course of time, the profound degeneracy of the race itself.

English women are much indebted to M. Michelet for his candour; but what of M. Taxite Delord, who tells us that, whatever number of French women may be gathered together, the beauty of no landscape is complete unless an English woman be present! M. Michelet, however, introduces those criticisms parenthetically; his grand object being, so to speak, to write the natural history of Love. Families originate in Love; nations are composed of families; therefore, Love is lord of all! Then, what is it? This is almost the only question in connexion with his subject which the writer does not attempt to investigate.

But M. Michelet travels so far and puzzles himself so profoundly that he may be forgiven for having ignored a main point in the transcendental discussion. What, for example, is to be inferred from a preliminary digression on the epochs of great epidemics? The thirteenth century was an age of leprosy; the sixteenth of plague; the seventeenth of a still worse contagion. The nineteenth is the period of nervous debility and bodily ulceration. And a very pretty paradox does M. Michelet base upon this assumption, which brings him once more to his malicious gossip about the alcohol and narcotics consumed by women of our faded time; but he is more tolerable upon this topic than when searching for parallels in a Swiss

menagerie. In attempting to elucidate what he calls the physiological and moral aspects of Love—things unattempted yet in prose or rhyme—he announces that between the years 1827 and 1847 essential discoveries were made. We have learnt—*how*, the curious reader must ascertain for himself—that “if Love be no more than a crisis, the Loire is nothing more than an inundation,” and this volume by M. Michelet is, or pretends to be, the record of a revelation, an Apocalypse bursting from Death, “the sister of Love.” That is to say, for so M. Michelet prolongs his series of deductions, the Paris Morgue is a repository of wondrous secrets. It tells us that women commit suicide most frequently in fine weather, the collateral inference being that men poison, drown, or stifle themselves, as a rule, in winter. This sort of observation, M. Michelet assures us, has been confined to France, and we are disposed to credit him. The result of scientific notation has been, however, that love, the offspring of fatality, is the source of suicide. If the reader begins to be confused, it is the fault of M. Michelet, who has betrayed him into these “caverns measureless by man.” As for ourselves, we gratefully welcomed a transition from St.-Hilaire and Negrier to George Sand, Madame Valmore, and Mrs. H. B. Stowe. Still more pleasant was it to surprise M. Michelet in one of his old moods, talking elegantly of women and children as forming “an aristocracy of grace and charm.” And he continues in this vein until he picturesquely compares women contending for their social rights to Andromeda struggling in her chains. What if M. Michelet should be the Perseus of this fable, the champion of this Angelica? “Oh!” he exclaims, “how happy was the hero! How I could have wished to have been there, and to have delivered that little girl!” Perhaps he will be induced in future to cease thinking of Andromeda—no sister of his—and to set about the deliverance of France, his mother! But M. Michelet introduces adroit variations. After apostrophising the marble limbs of the Grecian virgin, he explains that women have weak digestions, because even their digestive organs are enfeebled by the intensity of their love; and then—

Insects and fish are dumb. The bird sings. It almost articulates. Man has a distinct utterance; a plain and luminous expression, the lucidity of words. But woman, beyond the words of a man and the songs of a bird, has a language of enchantment, which cuts short both talking and singing—a sigh, a passionate murmur.

When was the oratory of a man ever so overwhelming as the silence of a woman? This is the point towards which M. Michelet's rudderless eloquence is drifting; yet, after enthroning his typical woman upon an ethereal tribune, he pulls her down from that zenith to accommodate her upon a perpetual sick-bed. Women are naturally invalids; they are oceans, rays of the moon, dreams, creatures like starfish, transparently feeble; they ought to be put up in cabinets in proper settings, except that what the husband gains the wife should spend at market. This, at least, is a compensation for the doom of a life so dolorous. But, on the other hand, their riches do them harm. “I have never known a wealthy young lady who was docile.” “If you would ruin yourself, marry a rich wife.”

A beautiful—very beautiful—widow, gracious and good-hearted altogether, once said to a gentleman, “Sir, I have a rental amounting to fifty thousand pounds; my habits are quiet, and I am not worldly. I love you, and will do whatever you wish. You are an old friend; come, tell me if I have a fault!”—“Madame, you have only one; you are rich!”

Marry, then, a poor girl; but marry a French woman. One who might be ugly elsewhere would not be ugly in France. The moral atmosphere transfigures her. When married, give her liberty; above all, forbear to interfere with her toilette. Next, “create her.” Living, beautiful, mature, educated, polished, and deliciously attired, she has still to be created. What that may mean M. Michelet has not very clearly shown.—

French mothers are terrible. They adore their children, but they make war upon them, annihilate them, destroy the power of their charms and their individuality.

There are some wise passages in M. Michelet's book concerning the treatment of daughters by mothers; but his illustrations go beyond the licence of anything except medical literature. Then follow disquisitions on household economy, furniture, and food. Above all, prevent your young wife from eating too much.—

You are at table, seated face to face, and eating together for the first time. You are then before her, delighted, overwhelming her with your eyes. She, during your brief absence, has been thinking of you; she wanted to appear beautiful, and she is slightly adorned. And with what? With a simple little ornament,—a flower from the garden, which she has placed in her hair.

Upon that day, at least, the husband need keep no watch upon his wife's appetite. “She eats little,” says M. Michelet; “only a few fruits and vegetables.” After that, hasten to be master, or your wife will be mistress! Subsequently, many troubles come upon the house, into the vicissitudes and details of which M. Michelet enters with philosophical zest, his speculations spreading themselves into the picture of an ideal household, from the precincts of which the author sometimes sallies to take a note of foreign contrasts:—

Observe that in France two things are wanting which lie at the very foundations of English life, and which materially preserve the union of a family. What things? A door and a lock. Neither the one nor the other exists in this country. There solitude is the rule (solitude which is pleasant, because it is voluntary); here it is exceptional, singular, and rare. Unintroduced, unrecommended, every man is free to enter in his simple character as a man. The inscription one reads over every English door, without needing to find it written there, is “I don't know you”; over a French door you see “Have the goodness to walk in!”

Still, M. Michelet keeps to his main purpose, and proceeds to quote the Cinghalese moral commandment, “Thou shalt not strike a woman, though she may have offended a hundred times, even with a flower!” Thence he is led to the following:—

Women in the Middle Ages, and even now among certain nations, have submitted patiently to conjugal discipline. With ours, nervous as they are, the experiment would be dangerous. They might die if touched. Even when guilty, even when detected, a woman ought to be spared. Upon one occasion only, in the despair of some great remorse which might imperil her life, if she offers to submit, if she begs and supplicates for punishment, a slight suffering of her body might diminish that of her soul. The chastisement of childhood—never hurtful and even recommended as a stimulus in Russia—might induce her to believe in the virtue of her own expiation. Children stand in little fear of it. I have seen one who had committed a fault run to its mother, confident enough that she would not go too far, and solicit a smart from her hand.

—Excellent reasoning, but not likely to convince child or woman. M. Michelet is right when he confesses “my book is not an idyll”; else how could he recommend this barbarity? Why deliver Andromeda if, on any occasion, she must be smitten with a bamboo? If, as

M. Michelet affirms, a woman never grows old, is she always so young that society should flog her? especially if she be a French woman, ten thousand times more attractive than a German, beyond comparison lovelier than any rose or lily of England!

We have not been very serious with M. Michelet, otherwise we might have regretted the publication of this book. Its daring is not that of philosophy. Its teachings are not those of science. Precisely such a treatise might have been read by the corrupted youth of Italy when the Lower Roman Empire was one vast cubiculum of sensual luxury, and when immodesty wanted in the streets under a golden mask. M. Michelet is neither a poet nor a moralist, still less is he an expounder of hidden truths; what he offers is a relish for the enervated mind, and we think he will enjoy less gratitude in England than in France.

A Memoir of Thomas Uwins, R.A. By Mrs. Uwins. With Letters to his Brothers during Seven Years spent in Italy, and Correspondence with the late Sir Thomas Lawrence, Sir Charles L. Eastlake, A. E. Chalon, R.A., and other distinguished Persons. 2 vols. (Longman & Co.)

THERE are peculiarities in the execution of this book, which make us inquire if it has been placed under the supervision of any man of letters conversant with society and skilled in biography?—Mr. Uwins married late in life, and was of a tender, reserved, timid nature,—little given to intimate communication, we are told. Thus, the portion of the biography devoted to his early career as an artist is very meagre. Yet this might have been made interesting by one who was willing to take trouble in working it out. Uwins thought (not without probability) that he had cramped his hand by beginning his painter's life as a book-illustrator,—even as Stothard was fain to draw for pocket-books and almanacs. The day of magnificent prices, of pictures unseen purchased by telegraph, had not then set in for the average British artist.—Yet, there may have been—there were—happier thoughts, more pertinent compositions, more graceful fancies, within the tiny quadrangle of many a frontispiece, or among the few lines of a vignette to novel or poem—paid for by the reward of a few shillings—in those days,—than we now see flaunting on the walls of many an Art-Union Exhibition. Hence, no Life of Uwins can be considered either as complete or satisfactory when such small reference is made to circumstances deciding his career, and to works so well worth rescuing from forgetfulness. That which was done by Stothard's biographer might have been attempted here.—On the other hand, cause for question may be found in the biographer's diffuseness. Certain readers will fancy that there is enough and to spare about “the Sketching Society,” seeing that no clear account of its rise and progress is attempted; while others (ourselves among the number) cannot help asking whether the correspondence published is “by permission”?—We meet, in these pages, not only with letters from Uwins to living artists—Sir C. Eastlake, Messrs. Severn and Chalon,—but also with letters from them to their brother painter: some devoted to matters which have merely domestic interest.

Thomas Uwins, born in 1782, was the third son and the fourth child of a Bank clerk, in circumstances which enabled him to give his children a fair education. The father aspired no higher than to make his sons worthy tradesmen. The mother saw in the interest with which Thomas watched the drawing lessons of his

sister (who was trained with a view to tuition), something that marked him for another vocation. He was accordingly indulged with a drawing-master, who could make nothing of him;—when fifteen (at the advice of Alderman Boydell) he was apprenticed to Smith the engraver, who "was little able to carry Thomas Uwins forward in his studies, and set him to finish plates the first week of his being in the house." Uwins was hard-worked by Smith, whose only talent seems to have been the power of getting clever assistants.—One Syer, "a thoroughly and systematically unprincipled man," of great talent, used to help Smith; and from Syer Uwins picked up what he could—drawing at over-hours; beginning early to take portraits; and, after the fashion of other young artists, often enjoying a treat to the play—thanks to the good-nature of Barrymore the actor. He became known, first, so far as the misty record before us can be followed, as a designer, and a copyist in water-colours.—

"I have heard from my father, that some of the very earliest things done by Mr. Uwins for Ackermann, were what the latter (a German) used to call 'britty vases,' (pretty faces); which, I believe, were slightly touched in with water-colour, and half-a-crown a piece paid for them."

On this, and a scanty notice or two of the same kind, we get on till the year 1810, when the election of Uwins to the Water-Colour Society took place.—To this body he was presently made Secretary; the gentleness, purity, and probity of his character having somehow, even in those days, asserted themselves. Diffuse and fragmentary as this book is, it is still pleasing, from the picture it gives of the career of a quiet life, and of a character in which scruple and love of Beauty seem to have held equal shares.—The letters written to his two brothers by Uwins, during his seven years of residence in Italy, beginning in 1824, though weak and tiresome in many points, are precious to any student of humours in men. While the painter talks of his painful progress upwards—while he avoids, with a sensitiveness rare in artists, every idea of debt and obligation,—looking forward with an anxiety almost morbid, since the spirit which engenders that anxiety is sure to provide an honourable extrication from any difficulty—the main topic of correspondence, and it might have been thought the one nearest his heart, was "the Scarlet Lady." He maunders on, in these letters—describing ceremonies, superstitions, shocking to behold, and full of warning for English emancipationists, with an innocent and sincere tediousness truly characteristic. With all their want of power, a fine conscience, a true heart, and a high sense of responsibility may be traced in this terror of Papistical things; and withal (for which no reader of character will appreciate the writer less) a delicious inconsistency.—For by whom else have the Catholic peasant-festivals of Italy been made so attractive to English eyes—in their fullness of beauty, and taste and genius, their glow of colour and their picturesque accessories?—Not even "the Welsh Claude," Mr. Penry Williams, has done more to bring South Italy, with the rites of its people, home into English galleries and hearts, than "il pittore Inglese."

We have been seduced from the thread of narration to trace out and illustrate the workings of an honest mind in a sincere man; and must now return for a few of such traits as are to be gathered on the way.—Uwins, though he perpetually declares "his pen not to be his working tool," was "écrivassier"—a French neologism not to be translated. While he was painfully climbing his way upwards in London,—he expressed himself boldly for so gentle a man

to distant correspondents concerning the pictures of his contemporaries,—wrote of Haydon's 'Lazarus' as "full of power, full of merit, full of all the *bravura* of the art; but (adds he), if I mistake not, terribly deficient in feeling."—"of a most extraordinary picture of Havell's, in which he has painted sunshine so near to truth that it absolutely makes the eyes ache to look at it,"—talked (in 1815—we beg *discoverers* of Turner to note the date!) "of that greatest of all living geniuses, Turner, whose works this year are said to surpass all his former outdoings,"—was zealous and acute, a twelvemonth later, in discerning the force and precision of Mr. Mulready,—and a year after that began to prattle with his pen on a venture of his own, the idea of which paints the man.—A picture of Kentish 'Hop-picking,' by Uwins, which had excited notice, set his ambition moving abroad. He would bring home a *Vintage* from the South of France: learned a language and made a journey for the purpose:—

"In the course of my art, (said he) when collecting dresses for a fashionable magazine, I met with a young Frenchman, Guyot, son of the celebrated painter of Paris. Circumstances threw me into connexion with this young man, and as I was studying the French language, I found his society and conversation very interesting to me. His recommendations to his father and his family, were the occasion of, or rather facilitated, my going to France. I stayed in Paris long enough to receive all the kindest attentions possible from Mr. Guyot the elder. He went with me to all places of interest, art, science, and amusement in Paris. * * I did not forget to tell Mr. Guyot what my object in France was, which was to paint a scene of a vineyard,—the gathering in of the grapes. Mr. Guyot procured me letters to facilitate my passage through Burgundy; but wherever I went, I was dissatisfied with the appearance of the vines, which I thought very unpicturesque. * * Though I wrote from Paris, describing the kindness I had received there, yet I was so disgusted with the moral character of the place, that I requested the letters I had written to be destroyed, out of delicacy to my friends there."

The picture, which resulted from careful study on the spot, is in Marlborough House. The descendants of the hospitable family who received the painter at Médoc—

"when in England resolutely identified the people and the utensils. Mr. Uwins was one day in the room at Marlborough House when two ladies pausing before it, one said to the other, 'It is very evident that *man* has never seen a vineyard.'"

Some money embarrassments, "owing to a security" Uwins had given to the Society of Arts, led to his resignation of a membership of the Water-Colour Society in 1818:—

"Mr. Warren, the engraver, had joined in the security, but Mr. Uwins, as a man without wife or family, which his friend was not, gallantly resolved to bear the whole responsibility. It is but justice to say that the defaulter lived to make entire restitution; but at the time of this unhappy burden falling upon Mr. Uwins it was the complete annihilation of all his prospects in art. The whole of 1819 was devoted to the task-work necessary to raise the instalments he had undertaken, of a hundred pounds per quarter, for the liquidation of the debt. This was only accomplished by executing copies of portraits and of pictures in water-colours, of a miniature size, and with a miniature finish. By the close of the term, unnecessarily shortened by his own eagerness, his sight was so seriously impaired that the year 1820 was chiefly occupied in seeking its restoration."

Four years later, the painter took the Italian journey, which prolonged itself into a residence of some years at Naples and Rome, and gave him the origin of the pictures by which he is best known.—The letters addressed to his brothers during this sojourn have been characterized,—but we dwell for yet a moment on the

tender, self-distrustful nature of the man, which appears when he ever adverts to his own undertakings and prospects.—He laments perpetually over his imperfect culture when young, also over the state of his sight;—excuses himself to such of his comrades as, struck with his shrewd appreciation of works of the highest Art, have encouraged him to attempt something larger in scale and loftier in subject than the works which were gradually making his name popular;—writes with prolix disapproval of the ceremonies and principles of Roman Catholicism; though with cordial gratitude to Sir Robert Acton, the Catholic Baronet, his first influential patron in Italy;—exchanges courtesies with Sir Thomas Lawrence (whose sweet-tempered patron and painter helped him on his way by giving him a commission)—drops mysterious allusions to some actively malignant enemy in England, bent on blasting every hope of good fortune—commends without ceasing the charming spirits and helpful kindness of Dr. Quin, the well-known homeopathist, then living at Naples—reports on sittings from Madame Pasta, with whose simplicity and genius he was delighted, and on dinners at the Villa Gallo, where Lady Blessington held her court;—says discerning things concerning Tintoretto at Venice, and Michael Angelo at Rome, and writes to "Dear Severn," in somewhat cutting phrases, concerning the amateurs swarming in Italy, some thirty years ago.—

"Naples, May 7th, 1820.

"Dear Severn,—I have seen the outline of your great man's Pope. I do not like it. He has copied the attitude from Titian, without considering the difference of circumstances. As it is, it looks like the attitude of fear. The poor old man seems afraid the wiggled gentlemen below will slip their hold and tumble him on his nose. There is a total want of poetry about the picture. They say here it was painted from beginning to end in eight days. I believe it is a lie; but after all it must be a very easy thing to do this straightforward work, where everything is painted in all its crude vulgarity, and no attempt is made to impress the imagination. What a shoal of amateur artists we have got here! I am old enough to remember when Mr. Swinburne and Sir George Beaumont were the only gentlemen who condescended to take a brush in hand, but now gentlemen painters rise up at every step and go high to push us from our stools. Here is my old and valued friend Harden of Brathay, whose good taste and genuine feeling enable him to do beautiful things without parade or pretension. There is Clutterbuck with Mont Blanc on his shoulders, grappling with the most difficult scenes, and carrying off the ground volumes on volumes of masterly drawings; there is a Daniel, too, come to judgment! a second Daniel!—verily, I have gotten more substantial criticism from this young man than from any one since Havell was my messmate. Captain Roberts sticks to topography and commonplace, and Colonel Stisted is lost in varnishes, meguilps, and means to get texture. He never looks at a picture straightforward, but squints all round it, and eyes it at the corners, to find out what tricks have been used in its process, and is much more delighted to see what has been undone than what is perfect. But the most amusing of all the tribe is Atkinson. He lets you know at once that he knows all about it. Nobody ever saw Sir Thomas Lawrence paint but him; argal, nobody but him is up to the right thing. He tells me of 'young What's-his-name, down there,' 'who does clever costumes' (What's-his-name meaning yourself, and down there the Eternal City), and wishes to know if I have seen anything 'by a man of the name of Eastlake, a brigand painter!' He says it's a *rum* thing they should be able to get up an exhibition in such a place as Rome, and is quite astonished to find anything good in it. Then, oh! let me not forget him, my old acquaintance, Dr. N.—. I do not know if he is to be set down amongst the *operatives* (as they say in Scotland). Beyond a feeble drawing of the Cyclopean house on the Sicilian shores,

I believe he has not ventured; but he is rich in the works of others:—medals of indescribable and untouchable beauty, and the German's damnation drawings, which have at last given him the employment his heart delights in. He can now dwell on the niceties and delicacies of damnation with a zest and relish that would do honour to a Spanish inquisitor. Good man! How his virtuous heart warms as he expatiates on the torments of Hell-fire, and when the poor women fall into the mess he seems almost to go off in a paroxysm of holy ecstasy. What a delightful comfortable thing it must be to be so very good as Dr. N.—! All one regrets is he was not a cardinal in the good days when they burnt heretics after dinner, and ate sweetmeats to the cries of the sufferers. Well! my list is come to an end. I dare say you'll think there is enough of them. When Puff asks Sir Fretful Plagiary in the 'Critic' why he does not take his tragedy to Drury Lane, the poor author whispers in his ear the awful words, 'The manager writes himself.' If gentlemen take all to painting for themselves, what is to become of us poor professional brushmen? I do not know how you get on in Rome, but for me here, beyond the making two drawings for albums, I have not got a single sixpence this season, or even been asked the price of anything on my easel."

In the year after the above letter was penned the writer, after much balancing and indecision, in which reluctance to leave the South naturally had part, felt himself sufficiently well launched to return to England, and to devote himself exclusively to costume and conversation pieces;—giving up portrait painting, from which he had hitherto derived the principal portion of his income.—Of the pictures Uwins produced after his return home, there is no need to speak in detail,—and it will suffice to advert to the academical distinctions and Court honours which marked his later years. He was popular among the best of his brethren in Art; and, though anything but a showy man, must have impressed every one who met him in society by his gentle and agreeable manners. He married, as it has been told, late in life;—and died peacefully, after a protracted illness, in August last year.

We have indicated what seem to us questionable points in the execution of this biography. As it stands, however, it is an individual and not unpleasant addition to the lives of our Royal Academicians and the history of English Art,—and few will open or close it without an increased kindness for the memory of Thomas Uwins.

On Naval Warfare with Steam. By General Sir Howard Douglas, Bart., G.C.B. (Murray.)

If anything could be so astonishing as the revolution which has made steamers, and especially "screw" steamers, predominant in our Navy it would be the speed with which the revolution has come about. It is only the affair of a few years, and the midshipmen of the old system are the lieutenants of the new. Before the sudden development of the screw, the Navy had gone on as much the same navy in character for hundreds of years. The nautical terms were even mostly Norse. There had been developments in ship-building of course,—sterns had changed—bows had varied—and stately, neat, beautiful vessels had supplanted the somewhat lumbering old craft with low ports, in which our ancestors, down through the ages from the Tudors to our own, fought Spaniards, Dutchmen, Frenchmen, and Danes. Of course, too, the manners of the service had altered likewise. The pigtail of Benbow had fallen before the shears. The boatswain of 'The Tempest' had become obsolete. Pianos had found their way into captains' cabins, and quarter casks of sherry into midshipmen's gun-rooms. But for all that, the great features of

naval tactics remained the same. Sailing in line,—sailing in column,—the infinite importance of the "weather-gage,"—these were as late as 1840—1845 even—much the same things to a squadron under Sir Charles Napier as they had been to a squadron under Admiral Blake. There were steamers of course—paddle-steamers—and some of these, like the *Devastation*, for instance, were much admired. The Gorgon had had the credit of blowing up a magazine at St.-Jean d'Acre in 1840, which gave no little *clat* to the class. But generally—we appeal to our young naval friends, now proud (if tolerably lucky) of their bran-new commanders' epaulettes—which of us some fifteen years ago thought so very much of these same steamers? To carry mails,—to go a-head and reconnoitre,—to remain to windward of the fleet with the small craft and frigates—to tow vessels into or out of harbour when there was no wind or a foul one—were not these the sole functions of the steamers of those quite recent days? Sharp old gentlemen, no doubt, saw the revolution and felt it,—sniffed the morning air of a new day, and crowded (whether in triumph or warning) accordingly. But, for the most part, the Navy remained the Navy, *plus* a certain number of steamers which might be more or less useful. If you wanted to study evolutions you still found those recorded in James and other orthodox men the exemplars. You still thought *seamanship* the great virtue of an Admiral,—the quality which (combined with dauntless valour) carried Nelson *inside* the French fleet in Aboukir Bay, and enabled Rodney to break the line from the leeward in April, 1782. If the progress of steam was discussed, or a "screw" *versus* "paddle" trial mentioned, or some beautiful new French steamer paragraphed in the papers,—the notion rather was, that this tendency might spoil pure seamanship (much as gunpowder interfered with chivalry),—but that, after all, it would be a "long story," the superseding of the grand old system of naval war, which had filled our churches with the monuments of naval heroes and made *blue* the poetic colour of a country whose skies were supposed to be gloomier than any other.

A few years—a very few years—have changed all this. You were with Stopford, we will say, in the Mediterranean, or with Parker in China. Where are the "crack" vessels of about that time?—the *Queen*, which once ran to Malta in ten days,—the *Inconstant*, which a popular tradition asserted to have crossed the Atlantic in a kind of calm,—and so forth? Several of such vessels are shelved, and are serving "in ordinary" just now in our seaports,—their "stiffness" in carrying sail forgotten,—their power of "going to windward" despised. The likeliest of them are turned into *screws*. That is the essence of it. The screw has done it all. Since the screw gained the ascendant, the old favourites have gone out of fashion. The revolution is accomplished, and it only remains to inquire what is the change at bottom after all? How will it affect the future of the British Navy? What lesson should it give us in preparing for that future?

Sir Howard Douglas applies himself to discuss these important questions in the treatise before us,—which is in every way worthy of careful study for its author's sake, and also for its own. Sir Howard has deserved well of the sister service,—all the more because it is not his own profession. The truth is, that his works are in themselves a sign of the changes which he makes it his business to investigate. It is because these changes will more assimilate naval to military war, that they come under the consideration of a military writer. And, as a spectator from without, sparing however no

study necessary to a true sympathy with naval affairs, he is perhaps a better teacher than could easily have been found during the transition in the Navy itself. The Old School dread and dislike the change,—the New School are living in it,—both are best instructed (and even represented) by an external observer. It is somewhat singular how much the Navy has learnt in its own business from men who were not naval. Of the two most famous books on naval tactics, one—that of Paul l'Hoste—was written by a French Jesuit; the other—that of Clarke of Eldin—by a Scotch lawyer.

The first thing that we have to tell the public, on the authority of Sir Howard Douglas, is, that he does *not* take the gloomy view of the great revolution we have sketched. He believes that our flag may still float as proudly as ever, though a streak of funnel-smoke flickers away alongside it,—though a screw propel the stately vessel which yesterday moved under clouds of snowy canvas, by the same law which brought the Danes upon us a thousand years ago. The opposite view is (naturally enough) popular on the Continent,—but, says Sir Howard, in combating it,—

"Our seamen of all ranks, are admitted to have, at this time, greater skill than those of other nations, not only in naval evolutions under sail, but also in the management of steam-machinery; and they continue to be diligently trained in all that relates to naval tactics with wind or steam: thus they are prepared to avail themselves of every improvement that science and practice can suggest for the augmentation of their professional attainments. * * * Our superiority holds good also with respect to their training in the employment of steam. The machinery for the propulsion of a British steamer is the best that can be executed, and the engineers who attend it are well known to have greater skill and more experience than men of the like class in other nations; Englishmen are, in fact, generally employed to work the engines on board of the mercantile steamers of foreign countries; and no reason can be given why their skill and their energies should be stationary, or not keep pace with their increasing opportunities for improvement. It may, therefore, be safely affirmed that the advantages which Great Britain has so long enjoyed in her maritime superiority, will rather be increased than lessened under the new and as yet untried power of motion; and it may be reasonably supposed that other nations will continue to follow rather than lead us in the career of nautical warfare. The subject is, however, one of momentous importance to us, and it should engage us to bring every possible consideration to bear on the means by which Great Britain may, even at the outset, be enabled to maintain that superiority in steam-warfare, which has already been obtained for her by the skill and intrepidity of the officers and seamen of her glorious sailing navy."

Accordingly, it is with "the means" alluded to, in the last paragraph that he occupies himself; he discusses in succession the question of paddle-wheel or screw, and the improvements of the screw; and so comes to the great field of sea evolutions,—the great inquiry how a steam fleet can be fought with the same chance of superiority as a sailing fleet?

The early part of the treatise is so purely technical as to be fit chiefly for professional students. But everybody who has passed a day afloat can form some notion of the advantages of the screw, and of the general advantages of a steam fleet,—as shown successively in the two passages which we now quote.—

"The screw admits of a better, stronger, and more simple form of vessel. Relieved of the paddle-boxes, the screw-propelled vessel is far less acted upon by head-winds, and less subject to the heavy rolling motion occasioned and aggravated by the oscillations consequent on the top-weights on both sides of a paddle-wheel vessel when the boxes receive the impulses and surges of the sea—such

oscillations being highly unfavourable to gunnery. The screw is little affected by alterations in the trim of the ship, it is very nearly equally effective at all depths of immersion, and if entirely submerged, it may be driven by the direct action of engines placed so low in the vessel that both the moving power and the propelling machinery are safe from the damaging effects of shot: the screw allows more freely the use of sails, and consequently enables the vessel to which it is applied to retain her faculties as a sailing-ship in a much higher degree than paddle-wheels; it admits of considerable reduction in the beam or breadth of the vessel, which, besides other advantages, is an important consideration in the economy of space, in a basin or in dock, and with respect to the magnitude of flood-gates through which it has to pass. To which advantages may be added, that the decks of screw-propelled vessels are wholly available for broadside armament, and admit of full gunnery power being retained. * * It is especially in the power of reaping more abundantly the fruits of victory that the active agency of steam will be felt. Many great victories have been won without being followed up to their ultimate results, because the sails and rigging of the victorious ships have been so much damaged that they could not pursue the flying enemy. It will not be so with steam fleets, particularly with fleets of screw-steamers: their masts may be shot away, but the submerged machine by which they are moved, if kept free from entanglement, is inaccessible to shot; and if the commander of a victorious fleet use it not, in vigorously following up any advantage which he may have gained, he would justly be censured; and the country would not be satisfied if a barren victory only were gained."

The germ of great changes is visible in the fact pointed out in this last paragraph,—for it is the essence of the revolution. In the old days, it was on the wind that all depended,—and a sea-fight was a beautiful game between two rivals, in which the wind (their lady-love) gave the victory to the one who sued her best. A curious proof of this is afforded by nautical language itself, where "to get to windward" of anybody has been for ages the phrase for a personal triumph over him. And so, too, arose all that study of the "jockeying" a ship, which some seamen acquired so perfectly that they could do wonders with a mere "hooker." But now the face of the sea will be changed. The old swan-like stream of men-of-war,—coasting the breeze, manœuvring against it, playing yards and sails (for the keeping their "position" in line or column) as nicely as a Thames Yacht Club schooner rounding "the Mouse,"—will be seen no more. On a regular Trafalgar day it is far from improbable that our leviathans will go into battle with masts bare and yards down,—positions far more accurately kept than was possible when all varieties of sailing ships, dull and brilliant, were assembled in the same fleet,—and no canvas forthcoming till fuel falls short. Hence, Sir Howard Douglas justly insists on the necessity of *speed* in our steamships, for *speed* will by-and-by give just that advantage of place which *seamanship* of old secured for a squadron. The following is, in this aspect of things, a most important passage:—

"The fleet which, in anticipating the manœuvres of the enemy, or in manœuvring itself to get into action (perhaps on a flank of its opponent), can put forth the greatest steam-power, possesses a decided advantage over the other, for which no tactical skill on the part of its commander can compensate. In the formation of the steam navy of Great Britain this subject, which is one of the utmost importance, has not, apparently, been duly considered; and there is reason to believe that the general speed of a large fleet of French steamers is superior to that of a British fleet consisting of an equal number of ships."

Deeply conscious of all these new points of interest, Sir Howard enters at considerable

length into the question which results from them all,—that of squadron and fleet evolutions. He touches here and there critically on famous old battles, and shows how the existence of steam force would most likely have modified them. His own favourite formation—to recommend which the book seems principally written—is the *echelon* order, as it is called. In this arrangement ships-of-war are not placed in the famous old "line-ahead," or line-of-battle (from which our large ships took their designation), but in what seamen call *bow-and-quarter* lines of bearing towards each other. That is to say, the bow and quarter of each ship face the quarter and bow of that next it. Diagrams alone can make this plan quite intelligible; but the reader can fancy a fleet advancing with the first ship of each batch pointing towards him like the point of a triangle and two behind it forming the angles at the base. In this kind of order Van Tromp steered up the Channel in his retreat with his convoy during the battle of Portland in 1653, and it was something like it that Villeneuve unsuccessfully attempted at Trafalgar. Sir Howard illustrates its advantages from corresponding military movements, and particularly insists on the certainty with which a steam fleet will be able to perform the necessary manœuvres. This, indeed, is his prevailing doctrine throughout. His comparison of *echelon* sailing in fleets with redan fortifications is hardly suited to a literary journal; but the sense of such advice as that which we subjoin can be understood by all, and should be duly weighed in the proper quarters.—

"Sailing ships are so liable to be dismantled in their rigging and sails; and such is the difficulty of regulating their speed when sailing free, by bracing by or other complicated manipulations of the sail, that these nice and delicate formations could not be precisely executed, and therefore were rarely attempted. The ships of a fleet sailing in line of bearing will, with great difficulty, maintain their positions with respect to each other, and will be very likely thrown into confusion; but this order may be preserved with the utmost precision by steam fleets moving on lines of bearing; and, with great facility, the courses may be changed into directions perpendicular or oblique to such lines. Steam fleets and squadrons of evolution should be often exercised in these movements, since such will undoubtedly be of frequent occurrence, and will have to be executed with the utmost precision, in the event of a war taking place; and the subject deserves, therefore, the attentive consideration of the naval administration in this country. The large fleets that were employed in the Baltic, and in the Black Sea during the late war, being engaged in particular services, which were rather of a military than of a naval character, it was impossible for them to practise steam evolutions, even if the fleets had been entirely composed of steam ships, which was far from being the case. * * It is extremely probable that, if the present improved state of naval gunnery had existed, in 1805, in the French navy, the divisions of the British fleet, in bearing down upon the combined French and Spanish fleet off Trafalgar, would have been entirely disabled before they came to close action. Nelson's and Collingwood's divisions advanced at a rate not exceeding 1½ mile per hour, and the Victory was under the fire of some hundreds of heavy guns during forty minutes before she reached the enemy's line. According to M. de la Gravière (*Guerres Maritimes*, vol. ii.; pp. 185 to 188, Plunkett's translation), Nelson would have seen his ships smashed to pieces by those of the French, like cavalry when improperly attempting to break the squares of steady infantry. 'This disregard of established rules in approaching an enemy arose entirely,' writes M. de la Gravière, in a note referring to the French translation of the author's work on Naval Gunnery, 'out of particu-

lar circumstances, and may be considered as a proof of the decline in French gunnery-practice during the war.' But in the tactics of fleets endowed with adequate steam-power, there need be no such exposure to damage, before a position for close action can be attained. A steam-fleet, so endowed, instead of bearing down obliquely or directly, on the broadside batteries of an enemy's fleet, may run up from the rear, in two divisions, alongside of the enemy's ships, in an order parallel to his line, and thus double upon it with safety. This could be prevented only by the enemy being protected by a strong reserve *en echelon*, covering his rear. Between this reserve and the main line, and exposed to the fire of both, the attacking division would be obliged to pass, in order to effect its object. Success in this mode of attack depends upon the comparative speed of the two fleets. If the fleet of the assailant be superior to that of the enemy, the latter cannot avoid close action on disadvantageous terms. If, on the contrary, the speed of the fleet menaced is superior to that of the other, that fleet will be able to make its escape. It may appear to some readers, that if, as stated in Art. 139, in future naval battles, there will be no attacks by fleets advancing directly in divisions of ships arrayed in line ahead on the broadside batteries of an enemy's fleet, as at Trafalgar, and that there will be no repetition of such a battle as that in Aboukir Bay—Nelson's two crowning victories,—this would tend to show that the new system of naval warfare will put an end to that bold, resolute, and audacious mode of action, which was the wont of the British navy. But this will not be the case. It is true that, in the present very improved state of naval gunnery, such a mode of attack as that adopted at Trafalgar could not be made without seriously crippling the attacking fleet, before it could close with the enemy; and it is not probable that so faulty a formation as that of the French fleet in Aboukir Bay will again occur. But, our officers, imbued with the resources of tactical science and nautical skill, and our men able and ardent to carry out, with unflinching courage, their commands, will nevertheless find in steam warfare, ample opportunities for acting in that vigorous and audacious manner which has ever been congenial to the spirit of British seamen."

The last sentence gives a key to the spirit of Sir Howard Douglas's book. This is his moral. He sees that the sea-world has changed; he inquires into the "why" and "how"; he accepts the facts, and then he reasons hopefully from them, and contributes his own share to the meeting of the new situation. With our men, our resources, and our memories, we ought, he thinks, to adapt ourselves to our new conditions, to be to them what earlier generations were to those of an earlier day. For this purpose science, care, zeal and practice are necessary, and these he endeavours to direct and invigorate in his excellent and perspicuous work. We have read it with pleasure and sympathy as well as instruction. It ought to be known to public men of every class, and known thoroughly by the great profession to which Sir Howard Douglas has rendered so many services.

NEW NOVELS.

Fellow Travellers; or, the Experience of Life. By the Author of 'Margaret; or, Prejudice at Home.' 3 vols. (Hurst & Blackett).—*Fellow Travellers* ought to have been a good novel, but it is not; there is evidence of purpose,—of some knowledge of the world,—of powers of description, still it fails of being a good novel, or even an interesting story. The plot is diffuse, and ill kneaded together,—it does not cohere or combine, but remains several separate episodes, which have to be continually fetched up as they are left behind by the progress of one or other of their companions; they are not connected, but are twisted together in the loosest possible manner. Some of the characters, after doing more talk than can be allowed to any but the first actors, die without any provocation, and without doing anything whatever towards

the progress of the story: so slowly, indeed, does the story drag its length along, that the young lady, the second heroine, whose duty it is to unravel the mystery of the book, has to be born, and grow up in the course of the story, and is not heard of till far on in the second volume. There is an unreal, sickly tone about the story, which makes it oppressive to read. Alice, the chief heroine, a dreamy, ineffectual, cloudy piece of perfection, makes an ill-assorted marriage *de convenance*, and plays the rôle of victim in an inexpressibly dreamy fashion, till, at the end of twenty years, when she is a widow, she finds the lost hero of her youth, who has never ceased to adore her,—and a wonderful old gentleman a hundred years old, who adopts her and gives her a fortune, because in the early part of the century he had been in love with her aunt; and so she has a fine house full of fine things, and she marries again, and lives happy ever after. All the other characters are suitably provided for, and the curtain drops to a rhapsody of fine writing of which it is hard to find the precise meaning; indeed, it is a strain after the moral sublime that hinders the author from writing pleasantly and profitably. The best part of the book is the description of the Simpsons and their shop; and if the author would describe simply what she has seen with her own eyes, and knows of her own knowledge, she would succeed; but she is ambitiously didactic, without any distinct knowledge of what it is she wants to say. She has faculty enough, and should do better things.

Gordon of Duncairn: a Novel. 2 vols. (Bentley.)—A painfully weak novel, and foolish withal. The style is feeble, and lends no grace to a story that would have needed the best and most spirited mode of setting forth. 'Gordon of Duncairn' is a game of cross-purposes, in which everybody makes each other so unhappy, that they are obliged to have a dangerous illness before they can right themselves. Ordinary mortals must have died of all the pain; but the statistics of novels show that the inhabitants of romance-land are very tenacious of life, and can go through a deal of harrowing and lacerating, and if their sensibilities are fine, they are also strong, and will be none the worse for the strong doses of misery and anxiety that have been their portion. 'Gordon of Duncairn' is not in itself more foolish than many other books; but there is such an absence of crispness and vigour, that a reader must be easy indeed who is faithful to the end. The characters are of the most unreal kind of those who are found in books; the heroines are all made of the sugar of excellence, and the heroes plunge and flounder in a very Slough of Despond; but they all come to prosperity at last, and fortunes, and titles, and marriages in the *Morning Post*, form the silver lining of all the clouds.

My Lady: a Tale of Modern Life. 2 vols. (Smith, Elder & Co.)—'My Lady' is a novel written by an author who has not yet come to her full powers (it is, as we judge, by a woman). She evinces, however, a promise and aptitude that augur well for the future. That it is a first work there are many indications; but it is executed with a charming feeling and remarkable delicacy of touch. There is a want of vividness in the scenes and delineations,—a want of power to make the conceptions effective. The colouring seems to sink into the canvas, instead of standing out vigorously; but there is a truth, and an unexaggerated tone and manner of dealing with very thorny and vexed questions that is very good, and more than anything else gives us an idea of the author's faculty. The death-bed of the mother, surrounded by her children, is excellent, and truly pathetic. The character of Sir Philip, the worthless, unfaithful husband, is well sketched, but it is only a sketch. Lady Umphville, the deserted wife, is admirable, and her conduct, though it might easily have been made more heroic and dramatic, is womanly, prudent and dignified. Altogether, 'My Lady' is a novel that will be read with interest, and we are glad to make the author's acquaintance, and hope to meet her again.

The Secret of a Life. By M. M. Bell. (Routledge & Co.)—Here is a novel of the highly sentimental sort, full of lacerations of the heart and the

finest sensibilities of the soul. All the histories, and all the mysteries, and all the secret of the Life, turn on love that will not run smooth, and does not end in matrimony for the chief heroine, and so is never alloyed by the base admixture of household cares, nor the ill-humour of a husband over—

The inflammation of his weekly bills.

We have some difficulty in realizing that heroes and heroines, like those in this book, go walking about in coats and crinolines; it seems to us that there ought to be some more distinguished form of garment for them, and it is quite wonderful to find them figuring in a ball-room, and to think what angels unawares we ourselves may have seen "amid the gay and festive throng." The story of 'The Secret of a Life' shows a facility in spinning a plot, which is a good gift. The incidents are not, however, very new. When "Patron," the questionable hunter untamed of Rarey, is brought out of his stable, of course initiated novel-readers know that he is destined to run away with the heroine, and that the hero will discover the secret of his heart by his look of anxiety or incoherent exclamations, which the heroine, though in a state of insensibility, opens her eyes, as she always does, and recovers enough to listen, if only for a moment. The style of this book is weak; and though the moral and intention are excellent, yet we confess to an old-fashioned dislike to seeing texts of Holy Writ taken and expounded by the acts and deeds of a work of fiction. Nothing but very high genius, great in experience of life, can do this judiciously, and so as not to shake the faith of the reader in the more important article, by the unskillfulness of the author, who has assumed the rôle of Providence, and winds up its course at the end of a given number of pages. 'The Secret of a Life' is, however, average railway reading.

Unrequited Love: a Romance founded on Incidents of Real Life. By J. P. Nagle. (Pierce & Co.)—If Mr. Nagle be not a "briefless barrister," he must have met with many romances of real life; but if the present pamphlet be a specimen of his mode of dealing with them, there is not much hope for his clients. If the catastrophe really occurred in the locality he assigns to it, there is little to be said for the good taste or the good feeling which would rake up a most painful and lamentable occurrence, for the sake of turning it into a story. It is so ill done as to be far below any tale we ever read in penny serials; either the facts have spoiled the invention, or the invention has spoiled the facts; but the result is stupid, foolish, and extremely vulgar.

Rest and Unrest; or, the Story of a Year. By Catherine D. Bell. (Edinburgh, Kennedy; London, Hamilton & Co.)—'Rest and Unrest' is a story for young people: it is too long, the conversations are too numerous, and the moral is too much displayed; but with all deductions made, it is a sensible and excellent book, and it deals with faults of character which both young and old would do well to watch against. It is a book that may be safely put into the hands of young people; though we fear that in real life so much improvement would scarcely wind up a year of effort. But books are obliged to come to an end, and the events in books keep their places, whilst in real life there is constant change, nothing will stand still or keep its shape; so young readers must bear that in mind, and not expect to find themselves standing safe from all danger of relapse into their faults. Their life does not round off at the end of a number of pages. Those who are anxious to do right will find valuable counsel in 'Rest and Unrest.'

OUR LIBRARY TABLE.

Curiosities of Science; Past and Present. By John Timbs. (Kent & Co.)—Mr. Timbs has a very remarkable talent for extracting, abstracting, duly subtracting, and, consequently, attracting,—without any protracting or detracting, and with no occasion for retracting. There is not a man of science on the face of the earth who can read English, who would not be arrested by this book, on matters which he never knew, and on matters which he had forgotten. At the same time, there is not any man out of science who would find Mr.

Timbs's phalanx of extracts uninteresting or unintelligible. We should have a very poor opinion of a person who did not find this book very agreeable; in fact, we should have no doubt that by poisoning him nicely between two bundles of hay we should ascertain his genus and species.

An Essay on the Physical Constitution of the Celestial Bodies, and the Extraordinary Coincidence of Scripture; with the most recent Discoveries of Science. By J. Widdup. (Saunders & Otley.)—This book has neither index, table of contents nor heading to the chapters: writers who give out 150 octavo pages without one, at least, of such adjuncts, fail in justice to themselves, their readers, their reviewers, and their subjects. The last chapter appears to be an attempt to reconcile the periods of the geologists with the days of creation in Genesis, on grounds detailed in the preceding chapters.

The Siege of Candia. An Epic Poem. In Twelve Books. By Richard Harris. Book I. (Darton & Co.)—"The Epic Muse," says Mr. Richard Harris, "has long slumbered in our learned island; and while I endeavour to awake it, I hope the friends of Literature will support me, and, if I fail, that they will forgive me the attempt." Furthermore, he wishes to learn from those who are less partial than himself whether he has reached "the really Epic and the true Sublime." It would be unfair to leave unanswered this appeal to a candid opinion, especially as the canto before us, wind and weather permitting, is only the first of twelve. "The really Epic and the true Sublime," then, have not been reached by Mr. Harris. It is an ominous circumstance that his first couplet rhymes "war" with "cause," which is not classic, but cockney; it is a still more fatal sign that Mr. Harris should summon Satan into his drama, and introduce him wearing "the crown immense of Hell," addressing "princes and demons here in grand debate." This bold questioning of Milton's supremacy is in itself alarming enough; but the affair becomes hopeless after this Homeric cataclysm:—

As when the bull in fury bellowing flies,
With vengeance darting from his flaming eyes,
Upturns the earth and shakes the fruitful ground,
Till wild with noise the neighbouring hills resound;
So looked the fiend—so loud his accents roar—
As thus his Chief addressed fierce Minore:

"Fierce Minore," it must be owned, speaks like a veritable devil:—

O fit revenge, unchain the rattling car,
No Heaven is ours, Hell's holiday is war!
Let Ruin loose, the bloody deluge roll
And hungry Hell enjoy the slaughtered soul.

Then the fiends fly abroad, following their leader, like the tail of a comet:—

The signal beams, the cloudy chariots fly,
And upward dart the legions thro' the sky.
When myriad rockets cleave the wintry air,
And towns illumine with unexpected glare;
Behind, a sparkly deluge raining bright,
Or fiery hail which soon dissolves to night;
As swift th' obedient furies daring rise,
Till starlike spots they twinkle in the skies,
Or like ten thousand pleiads (numerous more);
Now the bright pave to Heaven's eternal door,
The galaxy, called most "the milky way."
The diamond path where angels nightly stray.
Yet here they stay not—whirling far and wide
They swift descend and skim the heaving tide—
Nor half the noise when myriad rockets rise
As now when winged Hell in fury flies.

Mr. Richard Harris next dares to put language into the mouth of the Deity himself,—and it is of this quality:—

When wild Destruction on the nations springs,
And slaughtered heaps shall form the throne of kings;
When like a whirlwind with tremendous roar,
My fury drives them o'er the bloody shore,
The cities scattering as the driving chaff,
Then earth shall tremble and the Heavens shall laugh.

This can scarcely be accepted as a revival of the English epic. We counsel Mr. Harris to pause before publishing the eleven cantos to come.

The Local Government Act, 1858, with Notes; an Appendix of Cases decided upon the Public Health Act, 1848, and a Copious Index. By S. B. Bristow, Esq., Barrister-at-Law. (Butterworth.)—The notes appended to the different sections of the Act evince considerable industry and ability. Mr. Bristow therein points out some difficulties in the construction of the Act which do exist, and some which we think do not; for instance, he

complains that the word *place* is not defined in the Act, but thinks, on the whole, that where it is enacted that an order of the Secretary of State "shall be binding on the place in respect of which it is made," a limited construction of the word *place* would not be allowed,—we think so too, and conceive that any parliamentary definition would be, not only superfluous, but mischievous. The Index appears to us to be a very good one.

The Law relating to Public Health and Local Management in Relation to Sanitary and Other Matters, together with the Public Health Act, 1858, and the other Incorporated Acts.—The Law relating to the Removal of Nuisances injurious to Health, and to the Prevention of Epidemic, Endemic, and Contagious Diseases, with the Statutes, including the Public Health Act, 1858. By William Cunningham Glen, Barrister-at-Law. (Butterworth.)—These works must not be confounded with the numerous publications which contain the last new statute on a particular subject, with those sections of former Acts which the wisdom of Parliament delights to "leave blooming alone," when "their lovely companions"—the other sections—"are faded and gone,"—or, to speak in prose, repealed. The works to which we refer are the fruit of the Parliamentary session; they ripen in the Long Vacation, and are gathered in shortly after harvest time. We by no means underrate their value. They are not only useful, but necessary, to the bewildered lawyer, who finds all the Acts of Parliament, which he has with much labour comprehended, not repealed, but partially repealed—repealed, except as to sections 142 and 143 of one Act, and except as to section 210 of another, and so on, with all the surviving sections altered and amended. These useful works are, however, matters of small labour, and require little knowledge of the subject. The knowledge is shown only in the notes, which are usually few, and the labour in the notes and the index. The books before us might, from their titles and the time of their appearance, be classed as portion of this annual crop of small law books,—but they are, in fact, works of a very different kind. They contain digests of the sanitary laws to which they relate, which appear amply sufficient for the guidance of those upon whom the execution of those laws may devolve. They are well arranged, and carefully executed; and the author shows throughout an extensive knowledge of the subjects of which he treats, with considerable ability in imparting that knowledge. With the assistance of these books, it is not impossible that in every large district one person may henceforth be found who has some clear notion of the present state of the law regarding sanitary matters,—a consummation devoutly to be wished, but, without these digests, not to be expected.

The Children-books multiply on our table, and must be dismissed in a paragraph, to those nurseries from which no book ever returns.—*Child's Play*, by C. V. B. (Low & Co.), shows us men, women and children bathed in a flood of golden light, the atmosphere of times when sunny locks bore away the bell, when ladies died for fashion's sake, and that, too, in such numbers that no record could be made of them. These pretty pictures deserve to illustrate something higher than nursery jingles.—*Sunday Evenings with Sophia; or Little Talks on Great Subjects: a Book for Girls*, by Leonora G. Bell, (Griffith & Farran), contains pleasant discourses on Bishop Ken, on the Morning, the Evening, and the Midnight Hymns, on Duty, Faith, Belief and Fidelity, all conceived in a cheerful and instructive spirit.—*Favourite Pleasure Books for Young People*. Illustrated with 100 pictures, by John Abelson, Edward Wehnert, and Harrison Weir, printed in colours, (Low & Co.) Hurrah, good news for the pets! A hundred coloured pictures to accompany the old, old tales which charmed our great-grandmothers, and which bid fair to amuse little people when we ourselves shall have arrived at the dignity of great-grand-parent. What nurse is qualified to soothe the pangs of teething without a well-stored budget of the Histories of Mother Goose, Bo-Peep, Cock Robin, Three Bears, Mother Hubbard, the Ugly little Duck, and the Old Dame and the Pig? Then, if Nurse dwell on tender themes she can fascinate the future statesmen, physicians, scholars,

artists and lawyers, by recounting the loves of Mr. Robin and Miss Jenny, of the Little Man and the Little Maid, not forgetting the lamentable termination of poor Mr. Froggie's courtship; or she may rouse their wonder by reciting the adventures of Simple Simon, and the cruel deception of Henny Penny.—*The Three Cripples*. Published under the Direction of the Committee of General Literature and Education. (Society for Promoting Christian Knowledge.) The tale of the Three Cripples is an exemplification of the misery and crime resulting from habits of intemperance, and is written with a degree of pathos and moderation something unusual in small publications.—*Tales for the Twilight*, by Joseph Verey. (Blackwood.)

We are about to record an anomaly in these Tales for the Twilight, for they contain poetical prose and sensible poetry, which may render them welcome in sunshine and in shade. Some of the tales have appeared in a contemporary journal, and we are glad to see them again, not only for their style, but for their healthy tone and genial sympathies. They are 'The Head of the Firm,' 'The Face at the Window,' 'A Warning Dream,' 'How to cure a Madman,' 'A Midnight Visitor,' 'The Grange,' 'The Shadow of the Yew Tree,' 'The Sculptor's First Model';—together with some good verses; indeed, the volume is suitable for nice old bachelor uncles and maiden aunts to present to their little relations.—*The Two Firebrides; or, the Mechanic and the Tradesman: A Tale of Ninety Years Ago*. By Maria Hutchins Calcott. Published under the Direction of the Committee of General Literature and Education. (Society for Promoting Christian Knowledge.) We have here the characters of Mrs. Wilton and Mrs. Maldon ably contrasted. The one tender, cheerful, humble and industrious;—the other selfish, gloomy, vain and indolent. The tale is life-like, and the moral well drawn. How seldom do we find the Queen of the Ball-room Queen of the Kitchen! Yet weak that we are, do we not blindly rush into quadrilles and matrimony on the spur of a ball and the accompanying champagne!—*In The Runaways and the Gipsies: a Tale* (Routledge & Co.), we have a tale of the self-inflicted sufferings of two self-willed children, who, in a fit of disgust at extra lessons and wholesome restraint, run away from home and are surprised and captured by gipsies, in whose tent the little people learn such sad experience of the unromantic life, the privations and the vicious tendencies of the erratic tribe, that they become truly repentant, and hail with delight the occurrence of an accident which serves to restore them to the arms of their parents. The story is slightly far-fetched; but the tone is religious, so as to quietly affect little readers, without pretending to sermonize.—*Stories about Birds*. By Mrs. Fairfield. (Hamilton & Co.) Here are plenty of pleasing anecdotes about birds, which will doubtless amuse tiny prattlers; but for the benefit of such little people as cannot visit aviaries, we would suggest the addition of coloured plates of such of the feathery tribe as Mrs. Fairfield discourses more lengthily on. A description of the birds, too, would not be amiss, in a work of this kind.

LIST OF NEW BOOKS.

Abbott's Second Latin Book, 12mo, 1s. 6d. cl.
Alphabet of Flowers for Girls, 12mo, illus. 3s. 12. bds.
Annual Gift Book (The), 1859, folio.
Arago's Popular Astronomy, by Smith & Grant (2 vols.), Vol. 2, 3s. 4d. cl.
Archer's Jane Hardy; or, the Withered Heart, 8vo, 3s. bds.
Bell's Childhood's Mirror; or, Which is my Likeness? 8vo, 5s. bds.
Bell's Illust. Lib., 'Starling's Noble Deeds of Woman,' 5s. cl.
Bohn's Illust. Lib., 'De Jussieu's Botany,' tr. by Wilson, 6s. cl.
Book and its Mission (The), Vol. 2, 8vo, 3s. cl.
Bowman's Kangaroo Hunters; or, Adventures in the Bush, 3s. 6d. bds.
Bransford's Practical Sermons, Second Series, new ed., 8vo, 6s. 6d. bds.
Brewster's Work; or, Plenty to do, and how to do it, new ed., 2s. 6d. bds.
Bunting (Rev. James D.D.), Tribute to, by Johnson, 8vo, 3s. cl.
Capern's Ballads and Songs, 12mo, 5s. cl.
Child's Own Book of Pictures, Tales, and Poetry, illus. 3s. 3d. cl.
Colebrook's Religion & Philosophy of Hindoo, n. ed. 8vo, 30s. 6d. cl.
Congregational Pulpit (The), Vol. 6, 8vo, 4s. cl.
Contestants' Dictionary of French and English, 2nd ed., 10s. 6d. cl.
Cousens's Sunday Employment, Sunday Enjoyment, 18mo, 2s. 6d. bds.
Cumming's Readings on the Book of Exodus, 8vo, 5s. cl.
D'Albert's Album, 1859, folio, 31s. bds.
Dalton's English Boy in Japan, illus. post 8vo, 3s. 6d. cl.
Dickens's Works, Lib. Edit., 'Oliver Twist,' 8vo, 30s. cl.
Dickens's Bleak House, 8vo, 3s. bds.
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LORD WROTTESELEY'S ADDRESS TO THE ROYAL SOCIETY.

Lord Wrottesley, as President of the Royal Society, delivered his farewell address to the Society, at their anniversary meeting on November 30.

He commenced by congratulating the Fellows that all the measures rendered necessary by the removal of the Society to Burlington House had been completed, and that they now met in an apartment which, by its size and decorations, may be truly said to be worthy of a Society, which for nearly two hundred years has taken the lead in fostering a spirit of investigation into the laws of Nature, and thus promoting the best interests of its country and mankind. "I rejoice," said his Lordship, "that our walls are once more adorned by pictures of some of the most eminent of the many distinguished men who, by their lives and discoveries, have left an imperishable name to posterity, and shed a halo of glory over the whole human race. Even as amidst the ruins of Iona our great moralist felt his religious enthusiasm powerfully aroused, so may the sight of these portraits kindle in us and our successors an earnest desire to emulate the virtues of those whom they represent—that spirit of persevering research which achieved such brilliant success—that regard for truth which deems no sacrifice too great when the interests of truth are at stake—that modesty, the never-failing companion of genius, which slightly regarding results attained, is almost overpowered by the sense of what remains to be accomplished."

In a former address hopes were expressed that Government would send an Expedition to the mouth of the Mackenzie River, to continue those magnetical observations, which had been so perseveringly and successfully carried out by Captain Maguire, and from which expedition important accessions to magnetism would result. Unhappily these hopes have not been realized. The disappointment may possibly be traced to the dislike entertained to anything which can by possibility be designated as a renewal of Arctic voyages, and to a want of a due appreciation of the value of the proposed researches; for it is impossible to believe that any one of average capacity and discernment would undervalue the importance of prosecuting researches of this character, were he familiarly acquainted with the history of scientific discovery. "If," said Lord Wrottesley, "our leading statesmen and legislators had perused with the same attention the records of the progress of science, as many of them have devoted to the historical memorials of the two great nations of antiquity, can it be doubted that they would view these questions in a far different spirit?"

The laying of the Atlantic Electric Telegraph was next adverted to, and a sketch was given of some

of the countless researches which preceded the invention of this wonderful means of communicating with distant nations. In 1729 Grey discovered that electricity could be transmitted to a distance. In 1747 it was sent through several miles of wire. In 1753 an anonymous writer in the *Scots' Magazine* first suggested the idea of an electric telegraph. In 1800 the voltaic battery was invented. In 1802 it was discovered that the earth might be substituted for the return wire of a voltaic circuit. In 1820 Oersted discovered the mutual action of voltaic conductors of magnets, the foundation of the science of electro-magnetism. In 1822 Ampère developed the laws of electro-magnetism, and discovered many new facts, and Arago detected the action of a voltaic current on soft iron. In 1827 Ohm developed the laws of the voltaic circuit. In 1832 began the brilliant researches of Faraday, in which he discovered and enunciated the laws of voltaic and magneto-electric induction. In 1834 Wheatstone invented and practically applied a method of measuring the velocity of electricity in metallic wires. In 1835 Gauss and Weber established a system of electric telegraphic communication between the Observatory at Göttingen and the University, and in July, 1837, Wheatstone first tried his telegraph on the line of the London and Birmingham Railway. During all this time the voltaic battery was gradually improved, and its powers vastly augmented, by Daniell and Grove.

Chemistry was also brought forward, as affording abundant evidence of the advantages derived from the pursuit of abstract science, when viewed in its bearing upon the comfort and convenience of mankind.

At the close of the last century, the Swedish chemist Scheele made a series of experiments on the black oxide of manganese. To some this might have seemed a very unprofitable waste of time; but what was the result? Chlorine was discovered, a substance of the greatest importance in the arts. Berthollet, finding that this gas changed the colour of the corks of the bottles in which it was confined, suggested its employment as a bleaching agent. This led to a total revolution in the art of bleaching, shortening the process from several months to a few hours. Again, the discovery of iodine was the result of a not very promising examination of the refuse of kelp liquors, and a laborious train of investigation into the laws of decomposition gave us chloroform, which, besides greatly alleviating human suffering, is the basis of Photography. Then, again, Prof. Owen has lately shown how much agricultural wealth may be derived from the proper application of a single neglected fossil.

There is now every reason to hope that the Government of Victoria will erect a four-foot reflector for the observation of the southern nebulae, and thus what has been done and is now doing for the nebulae in our own latitudes by the magnificent instrument of Lord Rosse, will be imitated at Melbourne. The history of the progress of astronomical science has already disclosed both the evil effects of neglecting these duties, and the benefits which are likely to accrue when they are properly fulfilled. Thus the motions of the comet of Encke first suggested to astronomers the probability of the existence of some highly attenuated medium or ether pervading the planetary spaces, in which both planets and comets perform their revolutions. Every succeeding return of this most interesting though diminutive body has tended to confirm and strengthen that probability, which has now nearly, if not entirely, assumed a physical fact; and if this be conclusively established, it will be of the utmost physical importance. Mr. Maclear's fine equatorial, which has been of signal service in observing Encke's comet at the Cape of Good Hope, will now be turned to profitable account in following up the fine comet of Donati, which has just escaped from our view to present itself, but short of most of its former splendour, to the expectant gaze of Southern astronomers.

Lord Wrottesley next proceeded to give an account of the steps taken by the Council of the Royal Society and the Committee of the British Association relative to the re-establishment for a limited period of magnetical observations at the

four stations of Newfoundland, Vancouver's Island, the Falkland Isles and at Pekin. The Government has been strongly urged to grant a sufficient sum of money for this purpose; besides the benefits which may flow from the complete elimination and elucidation of the magnetical laws, the construction of correct and complete charts showing the variation and the isodynamical and isoclinical lines at some given epoch is alone an object of transcendent importance to commerce and navigation. To this must be added the accurate establishment of the data on which are founded the methods adopted for ascertaining and correcting the deviations of the compass in iron ships; and in addition to all this, we must always bear in mind that the result of modern speculations seems to show that all the so-called imponderable agents—heat, light, electricity and magnetism—are intimately connected by mysterious links, every accession to our knowledge of one has therefore an important bearing on the elucidation of all the others.

The Patent Laws were then adverted to, and Lord Wrottesley stated that the whole subject of their working must at no very distant date undergo a searching investigation. It can never be tolerated that inventors to whom we owe inestimable accessions to the conveniences and business of life should be subject to a tax peculiar to their class alone; and this must be the effect of the present law so long as fees are received from the patentees, exceeding the amount which may be reasonably demanded for purposes in which they have themselves a direct interest, and the surplus carried to the account of the public exchequer.

A contrast was drawn between the system adopted by our Government in obtaining scientific counsel with that of Continental Governments. In France, for example, the members of the Institute who are paid by the State, but at the price of an amount of Government interference with their proceedings which our countrymen might probably hesitate to submit to, are consulted on important scientific questions. In England, on the other hand, the various voluntary or private scientific Societies are not consulted as a rule, though the Government has often applied to the Council of the Royal Society for advice. In instituting a comparison of the relative merits of the two modes of proceeding, the decision of the question must depend greatly on the mode by which the referees of the executive in the two countries are appointed; for it may be fairly assumed that both contain men well qualified to give good advice to their respective Governments. There may be circumstances in the working of the French system of electing into the Institute, dependent partly on the transcendent value of the privileges conferred by the election, which have a tendency to arrest the wholesome progress of science in that country. In England, Lord Wrottesley believes, as far as his experience of nearly forty years enables him to judge, great impartiality and discrimination are exhibited in the selection of men to fill the highest posts in our various scientific Societies. The constitution of the Board of Visitors of the Greenwich Observatory is worthy of all praise. It has contributed to raise that establishment to the high point of eminence which it deservedly occupies, and that constitution has called forth the warm eulogiums of the veteran French astronomer, Biot. On the other hand, the mode of appointing the Trustees of the British Museum is defective in the extreme. They are nominally elected by the Trustees themselves; but the Trustees who have been themselves elected are, by an absurd regulation, excluded from the elective body. The officers of the Council of Education, the Board of Trade, and the Military and Naval Boards, are appointed by the Government or military authorities; and the nominations are thus subject to all the incidents of appointments of this class. Now, in Lord Wrottesley's opinion, the blots in our system seem to be—first, that there is a great want of combined action between the various communities representing Science,—an evil which might possibly be remedied by some just representation of the whole by delegates from each; and, secondly, that the Societies instituted for the promotion of the various branches of science, though containing, among

their members and governing bodies, those men who have been impartially selected as pre-eminent in their various walks, are not officially recognized, in any way, as authorities, or appealed to, except occasionally, and by accident, whenever some member of the Administration may happen to perceive that their counsel might advance the object in view, and be profitable to the State.

Moreover, it seems never to have occurred either to the Government or Parliament that the materials exist out of which a Board may be formed, which might be expected to give wholesome advice on scientific questions,—take on themselves a share of the Government responsibility, and save the country from the bad consequences which now flow, either from neglecting to take counsel, or from the careless and indeterminate way in which it is sometimes sought and obtained. Lord Wrottesley is willing, however, to admit that these evils are mitigated by Parliament placing the sum of 1,000*l.* yearly, in aid of scientific researches, at the disposal of a Board appointed by the Council of the Royal Society.

Such are the leading features of Lord Wrottesley's Address, which thus concluded:—"And now I bid you farewell, and I do so with a most cordial and heartfelt expression of gratitude for the unvaried kindness and confidence which I have ever received from you. The transaction of your business has necessarily brought me into frequent and most confidential intercourse with your officers; and I can truly say that I have ever received from them the most effective support and assistance. They have given me sound advice without obtruding it, and have brought to the conduct and administration of the affairs of the Royal Society an amount of talent, zeal, and varied acquirements, which may be equalled, but which it will be very difficult indeed to surpass. The members of the Council have been most assiduous in their attendance, and the affairs of the Society are by them discussed and transacted in a manner which has always excited in me the most unbounded admiration.

"In resigning the chair of the Royal Society, I can feel no distrust as to the future, when I reflect that I shall probably be succeeded by one, whose private worth, scientific attainments, and intimate knowledge of the business of the Society are universally admitted, and in whose hands its interest and reputation are safe. I shall account him happy if he be elected to fill a post, so honourable in my estimation, that the recollection that I have once occupied it will be one of the chief consolations of my latter years."

FOREIGN CORRESPONDENCE.

Palermo, November.

WHEN, in a late attempt to note a few of the common sights which the visitor to Palermo in October may see, a word was said in behalf of the modern Decoration and Art, which some of its churches display, I had small idea of returning to the subject.—But Sicily is a land of fascinations for those whom it pleases;—there be exceptional persons who can "speak disrespectfully of the Equator," and I have met tourists who described even Venice as merely "a heap of old rubbish."—Its attractions and characteristics grow with a persuasion which increases day by day. From being possessed by outlines and general features, the sojourner becomes inveigled into studying details. So far as scenery is concerned, there is no fear therefore of the store of ever-varying beauty falling short: when we deal with Art, of course we stand on a more debatable ground—one which it is possible every man examines through his own Claude-Lorraine glass, and colours with his own predilections and antipathies, more or less. Thus it may be but a personal notion that in certain modern Sicilian works there may be traced an amenity without affectation—a fancy occasionally happy in its caprices—an expression sometimes grave, almost always graceful, blended with a flavour and humour of their own,—distinguishing them from any Italian production corresponding in period. A little discursive talk on the subject, however, may offer something of novelty to the general reader.

Without any attempt to claim "a school" for the painters of Sicily, it may be pointed out that a beginning and founder of no common importance may be mentioned in the works of Antonello da Messina, whose influence never possibly wholly died out in his own country. Then, there was a sort of academy of painting at Trapani, a city where the art of cameo-cutting began—to this day known for its workers in shell, coral, and *pietra dura*. What part such an institution may have done in developing nationality, it is not easy to ascertain. The opportunities which the Sicilians enjoyed of foreign study seem to have been few and transient,—their continued residences at Rome or Florence to have been rare. Hence it may be that their best men, though more or less eclectic and imitative, generally unequal, and not to be classed among the leaders of the marking schools of Painting,—may fairly hold their own against Italian artists of the second order, and above those who have adorned cities far nearer the fountain-head of Art. Let us glance, for instance, at Genoa and Naples.—Novelli *Il Monrealese*, when vigorous, outvies Ribera (as in his 'Deliverance of St. Peter by the Angel,' in the *Università Gallery*)—with the force of Spagnoletto there is more elegance. How high, then, in his average productions, does he tower above such men as Carbone, whose works load the gay churches of the Sardinian sea-port?—It would be no less unfair to class him with Giordano and Lanfranco. The best pictures of these artists should be admitted into no choice gallery; his best pictures (such as his great work on the staircase of the Benedictine monastery at Monreale) merit an honourable place in any collection, for invention, for dignity, and for colour.—By way of ranking *Il Monrealese*, his admiring countrymen have called him the Domenichino, the Vandyck of Sicily. To stranger eyes, neither designation seems to fit neatly. The rhapsodical admirers of Zampieri (a congregation not on the increase just now) would be displeased to hear the Sicilian preferred for variety of expression and grandeur of line,—yet he might be, I think, and defensibly. If the favourite model of *Il Monrealese* was either his wife, *Donna Costanza*, or his daughter *Rosalia*, she at least possessed a nobler type of features than the lady whom the Bolognese painter has reproduced in his *Saints Cecilia and Agnes*,—also as 'Diana' in the *Borghese Gallery*. Still less can one trace any analogy betwixt the Sicilian and the Flemish painter,—such designation amounting possibly to little more than a compliment suggested by the residence of Vandyck in Sicily for a time, and his having left pictures there. When *Il Monrealese* appeals as a colourist, it is rather by qualities approaching those of the Spanish painters;—by a tone generally richer, more browned, than belongs to any fair-skinned native of the North, and resembling that of the Spaniards in its tendency towards blackness of shadow.—But it is the variety without licence—equidistant from academical insipidity or coarse naturalism—in composition and expression by which, I conceive, his pictures should take their rank,—a quality possibly referable to the painter's distance from any great academy, with its canons, and high priests, and monotonously accurate scholars. Traces of like easy enterprise may be found, I think, in other of the Sicilian artists, even when as wholes their works fail to satisfy. They have been accustomed among themselves to claim precedence also.—They fondly name Antonio Crescenzo, who flourished early in the fifteenth century, as having anticipated Buonarroti by a 'Last Judgment.' This may be mere tradition, for Crescenzo's picture was destroyed in 1713; but the great work attributed to this master in the *Università Gallery* attests him to have possessed considerable power of accumulation as a designer.—Be the Sicilians more or less inventors, the restricted limit within which their craft has found play has struck me as a curious anomaly. What may be called *record-pictures* from their hands are hard to discover;—if, indeed, such exist at all. I have fallen on no legend of Palermo,—no commemoration of *Santa Rosalia's* deliverance of the city from the plague,—none of the well-known "Vespers,"—none of the disturbances coincident with *Maasaniello's* revolution,—nothing as a chronicle of events, personages,

localities, ranging with elaborate legends of the kind painted by old Bellini for Venice, or (to come nearer home) with those "stories" in the *Museo Borbonico* at Naples by Domenico Gargiullo (called familiarly *Mico Spadara*), to which, inferior as they are, the eye turns with relish;—weary of martyrdoms which excite no sympathy, of *Madonnas* who gather to them no tender reverence.—What is more, there is no mention of such painters or paintings in the minute and copious notes to the life of *Il Monrealese*, by *Don Agostino Gallo*,—a monograph excellent for its simplicity of style and its fullness of detail, which contains a treasury of facts and dates concerning the painters of Sicily. The nearest approach was, possibly, made by *Giuseppe Salerno*, of Gangi, known for his lameness by the more familiar name of *Zoppo di Gangi*.

In the notes and notices, however, just referred to, and also in a glimpse at the collections in Palermo, a fact turns up marking a tolerably advanced state of art and manners, which is gracefully significant.—Women have a pleasant place in the catalogue. *Rosalia Novelli*, daughter of *Il Monrealese*, was so accomplished a paintress, that, as in the case of *Agnes Dolce*, *Carlo's* daughter, pictures are extant by father or child, the precise parentage of which is uncertain. Those known as *Rosalia's* own, though timid and womanly in their handling, have still merit.—Further, *Don Agostino Gallo* commemorates one *Donna Anna Fortino*, who lived at the close of the seventeenth century, and who, besides painting and modelling in wax, was skilled in poetry and music.—Another *Grace* and universal genius was *Donna Pallagra Bongiovanni*, daughter of 'the facile but trivial painter,'—a lady remarkable for her beauty, who cultivated painting and music; also poetry enough to venture a series of sonnets in reply to Petrarch, which she signed *Madonna Laura*.—I have seen crayon heads by *Donna Teresa del Po*, another painter's daughter, and like the sisterhood generally accomplished in other arts, which leave no superiority to the better-known female artist, *Rosalba*.—A portrait of a gentleman in a suit of bright armour, with an elaborate lace cravat (no easy details these for crayon), occurs to me—as more forcible, less tapestry-like in colour, and sharper in finish than any of that well-known series of pastel drawings, headed by the redoubtable 'Chocolate Girl,' which amounts to a tiny feature in the *Dresden Gallery*.

To change the subject for a moment—there have been Sicilians who exercised the plastic arts during epochs more modern than those of Kings Roger and William the Good,—even during the *barocco* period we are bound to denounce as "base,"—who have adorned Palermo by works as excellent in their sincerity as many by their severer—not less conventional—predecessors. Sculptures exist by the elder *Gagini* eminent for their purity, sweetness and gravity, if not grandeur. A pair of circular *bassi-relievi* attributed to him, only the other day extricated from beneath the mask of plaster with which some Vandal had covered them, and now placed on the pilasters of the apse in the Church of *Santa Maria degli Angeli*, are of rare beauty. They display the Angel of the Annunciation and the Virgin receiving the tidings. The head of the latter has the calm and holy loveliness of *Francia's* best *Madonnas*—and, though of courseless maturity, something of his roundness of contour. The hands are beautiful. Excellently simple and masterly, too, is the drapery. Yet the pilasters of *Santa Rosalia's* chapel and the canopied holy-water basins in the Cathedral show that if the sculptor's hand was chaste, his fancy could be rich, sportive, ornate to exuberance, when it pleased him to loose it. Descending lower in material and period, we may find something to praise in other of the modellers who decorated Palermo. The *stuccos* (to take an extreme instance) of *Serpotta*—biblical compositions in high relief, set within disproportionate frame-work, that line the oratory of *Santa Zita*—contain figures and faces which, separately considered, reminded one by their decent and earnest feeling of those models by *Geerts* of Louvain, which we were the other day admiring in London. For the sake of these, impossible clouds and unwise perspectives, yet more, riotous surroundings of

scroll, festoon, and cherubim might be winked at, if not pardoned,—at least by those who deify the broken fingers and the leering eyes, and the wooden angular draperies of the antique masters belonging to the period elect.

As we come nearer our own time—with its galvanism of what is assumed to be Christian Art in Germany, and its production of some more real, secular novelty in France and Flanders,—we shall find not much in Palermo to excite admiration. Yet the artists who flourished there betwixt 1750 and 1816 were not stinted of patronage and opportunity. The most popular among them, perhaps, was *Signor Velasquez*—*Velasco* being his baptismal name,—the change of a syllable not bringing him a tint nearer the grand Spanish painter. The connoisseur might be well excused if, making first acquaintance with this *Velasquez* in those rampant designs in *chiar-oscuro* which decorate the Throne-Room in the palace, he had declined to inquire further. This, however, might be "harsh and sudden." Great pictures by *Velasquez* are in many churches:—some by their red thinness of colour recalling the slighter paintings by *Nicolas Poussin*—some intricate and unborrowed in their composition, without confusion or conceit,—works, in brief, which may be described to have something more of *naïveté* and less of heaviness than the oppressive canvases by such modern Italians as *Camuccini*, *Appiani*, *Hayez*, and others, as are to be seen on our side of the Mediterranean.—*Velasquez* presided over the Academy; lived his threescore years and ten, and, however unequal, seems to have been a conscientious worker, if one may judge from an anecdote like the following. He was busy on a picture of *San Francisco di Paola*, and had completed the principal figure, when his wife, on visiting the studio, complained that he had done ill in making the Saint almost turn his back to the spectator. *Velasquez* rudely bade her go and mind her own business; but night, it seems, brought counsel, as the adage hath it,—for after sleeping a little, the painter got up, struck a light, blotted out the figure, replaced it by one in an entirely different attitude, and bade good morrow to his wife by thanking her, with a smile, "for having taught the Saint good manners."

A word remains to be said of a pupil of *Velasquez*, the last painter in whom the Palermitans seem to have some pride,—this was *Giuseppe Patania*, who died in 1852, seventy-two years old, and who (like *Ary Scheffer*) had lived out his life and its labours without ever having seen Italy. His oil paintings are of questionable value. There are, however, young heads by him (painted when he was a beginner) possessing the colour-attributes which some admire in *Greuse*, with a mellower tone than distinguished the painter of *Tournus*. A small composition of *Tasso* visited in his prison by *Leonora*, totally different in manner, struck me as spirited and forcible in its lights and shadows. Later Scriptural and mythological works in oil from his hand pleased me less. But a book of original outline compositions from the Bible attests that *Patania*, commanded that fertile imagination without eccentricity in design to which possibly Sicily has some general claim. I was told that it was only one among a large number of such MSS., and was struck in it by a spontaneity and variety in the grouping—by an ample sweep in the draperies, less sculptural, not less noble than *Flaxman's*—by an angelic figure or two, in their union of aerial motion with divine force, recalling *Tintoretto's* angels—by more than one head of priest or patriarch, solemn and sagacious enough to have belonged to one of the great Low-country artists—in every page by signs of clear purpose and lively conception—in a few by incorrectness—in fewer by grimace. These drawings, thrown off with great rapidity, the leisure occupations of one whose latter years were spent in the confinement of a sick-room, deserve a word of kindly commemoration by stranger as well as Sicilian.

In offering the above impressions, I have purposely recurred to comparison as preferable to epithet, because the more clearly conveying my meaning to persons generally acquainted with Art in Europe. Possibly even these slight notices may encourage some open-minded traveller to come—not disdainfully to stop short at the Greeks or Sara-

cens, when glancing at architecture, painting and sculpture in this enchanting island.

OUR WEEKLY GOSSIP.

ON Monday last, a new room was opened to the public in the British Museum, containing an extremely interesting collection of Foreign plants and seeds,—sections of the trunks of trees, showing their structure, and specimens of woods, British and Foreign, polished and unpolished. These objects represent, principally, the vegetation of Southern climates. All who have visited the workshops of a maker of Tunbridge ware must have been surprised at the great number of common English woods which are brought into use in forming the patterns on this very beautiful manufacture; but the present exhibition displays, to a far greater extent, the variety and beauty of grain of the woods of our own country, with the addition of a vast number of specimens from New Zealand, California, British Guiana, South Africa, Van Diemen's Land, Brazil, Ceylon, and even the Ruins of Nimroud. One table displays cabinet woods and deals, and the woods used by the North-Western Railway in the construction of their carriages; another, what may be termed the curiosities of botany:—such as the efforts made by a tree to cover a wound,—the primitive representation of a gallows cut in the bark of a tree, and visible in the interior of the wood,—a spike-nail embedded in oak, and covered over with many subsequent layers of wood, &c. The glass cases on the walls also contain a large collection of models of English Fungi. The numbers who have pressed into this room testify to the interest taken in its contents: the only difficulty is, that of getting out again,—owing to the circumstance of the entrance and exit being by the same door. The crowding thus produced also materially interferes with the convenience of examining the objects exhibited. This is to be regretted; but, we suppose, there is no help for it, and that it must be regarded as another instance of the lamentable want of space in our great National Museum, for the proper display of its varied and rich contents.

The Jews have signalized the present year in more ways than one. Baron Rothschild has taken his seat in the House of Commons, and Mr. J. Maurice Solomon has taken honours in four out of the five sub-divisions of the degree of B.A. in the University of London,—being the first time such a thing has been done.

Edinburgh proposes to honour itself by keeping the Burns Centenary on the 25th of January next. Lord Brougham has made a sort of promise to preside. Whispers reach us of a possible Burns Festival in London. Our Scottish literary brethren feel the need of some such demonstration: we also feel it, and shall be glad to help them. Let them begin, and English aid will come to them from all quarters. After all, Burns belongs to the country and the language rather than to a district and a dialect; and if Scotland claims the whole right in his birth, England, on her side, may advance some claims to share in his life. At all events, we admire his genius, and shall be proud to join in any commemoration of his name.

Mr. Netherclift, of autograph fame, has hit on a good idea. Everybody who writes books in our day has to read manuscripts—has to do, more or less, in the way of collecting, consulting, or collating letters of celebrated men or women. Now, no one—save a clerk in the State Paper Office—can be so perfectly familiar with the handwriting, even of the few great Englishmen, as to pronounce at once, and without reference, on the claims of this scrawl to be Cromwell's or Blake's—this signature of Cranmer or Coverdale to be spurious or genuine; obviously, then, a hand-book of autographs is a thing desirable and even necessary;—and this hand-book Mr. Netherclift proposes to bring out in monthly parts. Such a work could scarcely be in better hands.

Letters of the date of October the 30th have been received from Mr. Kingston, Director of the Magnetical and Meteorological Observatory at Toronto, in Canada, explaining,—with reference to the report of the Joint Committee of the Royal

Society and British Association for procuring the continuance of magnetical observations, given in the *Athenæum* of October the 2nd, 1858, p. 425,—that, although the operations of the Toronto Observatory were partially suspended during parts of 1853–1855, this was while the old temporary buildings were in course of being replaced by a more permanent stone structure; and that since 1855, the magnetical as well as meteorological observations have been taken at the same hours, and generally according to the same system as that which prevailed during the latter part of the time that the establishment was under the auspices of the Imperial Government. Under the Provincial Government, the general control of the Observatory is vested in the University of Toronto; and it is financially supported by that body, with the aid of an annual grant from the Provincial Parliament. After these explanations of the liberal arrangements of the Provincial Parliament and University, Mr. Kingston (writing to two members of the Joint Committee of the Royal Society and British Association) goes on to say:—"Your Committee may rely on the most cordial co-operation on my part, if they will make known to me what special observations they may desire me to make in addition to those which form the ordinary work of the Observatory."

'The White Doe of Rylstone' has furnished Messrs. Noel Humphreys and Birket Foster with a pretty theme for illustration, and Messrs. Longman with a very beautiful Christmas volume. Wordsworth's poem, though lighted with beauty in many places—is somewhat wearisome; infinitely below the terse vigour of the old ballad which it amplifies and exhausts; but the charm of the Christmas present lies less in the verse than in the pictorial adornment. Chivalry, as Scott knew how to paint it, with its local truth, its sport, war, pomp, and festivity,—its castles, camps, processions, holy rites and poetical superstitions,—is presented to modern eyes in the illustrations supplied by Messrs. Foster and Humphreys to this very pretty toy-book.

We some time since referred to the laudable undertaking of reprinting, with the utmost fidelity, the two earliest impressions of 'Romeo and Juliet,' the one of the date of 1597, and the other published two years afterwards, on opposite pages, so that instant comparison of the different texts may be made. Professor Mommsen, of Oldenburg, to whom Germany is indebted for two editions of the whole of Shakespeare's works, is now zealously performing this duty, and we have had an opportunity of inspecting his sheets as far as he has yet proceeded. His task is a very laborious one, and he has rendered it still more so by a very elaborate preface upon the merits of all the quartos of 'Romeo and Juliet,' printed anterior to the appearance of the folio, 1623. There can be no doubt that the 4to., 1597, was surreptitious, and that it was made up from memory and from short-hand notes taken in the theatre during the performance: that it was brought out in extreme haste is in part proved by the fact, that two sets of types, if not two printers, were employed upon it: the 4to. 1599, is the complete play; but the value of the earlier and fraudulent impression is nevertheless great, as regards the text: thus, in the 4to. 1599, Romeo's "aged arm" is mentioned, and the absurd epithet was repeated not only in the 4to. 1609, but in the folio 1623: in the folio 1632 it was amended, with considerable appearance of fitness, to "able arm;" but in the 4to. 1597 it stands "agile arm," and there cannot be a moment's doubt that *agile* was Shakespeare's word. Therefore, but for the discovery of the 4to. 1597, *able* would have been continued in the text, as indeed it was by Rowe, in 1709, and by others after him. We only notice this circumstance to establish the value even of the oldest and surreptitious edition; and if the 4to. 1599, or any of the other impressions in that form, had been seen by the poet, it seems impossible that he should have allowed "aged arm" to appear there, and to be reiterated afterwards, as his epithet. Hence the position maintained and enforced by Mr. Payne Collier, that Shakespeare "never corrected a single line of any one of his plays, when they came from the press." This and other

points will be illustrated by Prof. Mommsen's comparative reprint of the 4to. of 'Romeo and Juliet,' in 1597 and 1599, all tending to the conviction that the 'Henry the Fifth' of 1600, 'The Merry Wives of Windsor' of 1602, and the 'Hamlet' of 1603, were mere invasions of the then recognized right of our London theatres, if possible to keep unpublished the popular plays represented in them.

The Academy of Sciences, at Munich, will celebrate its centenary jubilee on the 28th and 29th of March next year. It is the third institution of the kind which was founded in Germany, only preceded by the Academy of Berlin (founded in 1700), and by that of Göttingen (founded in 1750). Invitations to the jubilee have already been forwarded to all the foreign members of the Academy, as well as to the other Academies of Science in Germany and Europe. Besides the usual orations to be held by the President and Secretary of the Academy, Prof. von Sybel will deliver a speech 'On the Political Situation of Bavaria at the End of the last Century.' A number of pamphlets in honour of the occasion is already in the press: among others—Unprinted Sonnets of Petrarca, edited by Prof. Thomas; hitherto Unknown Arabian Historians, by Dr. Joseph Müller, who has just returned from his scientific tour in Spain; fragments of Dextrippus on the Categories of Aristoteles; on a New Construction of the Reflector Telescope, by Herr Steinheil; on the Strength of Light of the Planets, by Herr Seidel; on the First Discoveries of America, with rare, until now unknown, maps, by Herr Gunstmann. A history of the Academy is being written by the historian, Baron von Rudhart.

The Whittall Collection of Greek coins, originally formed by Ismail Paasha, has been disposed of during the past week by Messrs. Sotheby & Wilkinson, at prices beyond precedent: the total amounting to 3,110*l.* 6*s.* The cabinet comprised—Sicilian, Thracian, Lycian, Syrian, and African coins; and presented many curious and remarkable specimens in the different divisions of these ancient countries, so rich in classic story. Many of the specimens were of great rarity, or such as seldom occur at sales, which may account for the great competition on the part of the English and Foreign numismatists, stimulated by the strenuous exertions of the auctioneers. The following examples may be quoted:—An imperial silver coin of Augustus, with bust of Livia on the reverse, 13*l.*; Macedonia Roman, with head of Diana in the centre of the Macedonian shield, 15*l.* 10*s.*; a silver coin of Alexander the First of Macedon, in case, square on the reverse, 15*l.*; a gold coin of Demetrius Poliorcetes, of fine work, 8*l.* 8*s.*; a silver coin of Perseus, of the usual type, of a high class of Art, 26*l.*; a silver coin of Mithridates the Sixth, king of Pontus (bearing date 223), of fine work, 29*l.*; another specimen of different type, 23*l.* 10*s.*; an electrum coin of Cyzicus, with naked figure having one knee on a fish, 13*l.*; another example, of different type, 15*l.*; a gold coin of Erythra, with head of Hercules to the left, of beautiful work, 35*l.*; a fine copper medallion of Caracalla, 15*l.*; three remarkable coins of ancient Lycia, 33*l.* 15*s.*; a silver coin of Fegesoer, an unknown town in the province of Termile, 27*l.*; a silver coin of Mallus, with Minerva seated to the left, 42*l.*; a copper coin of Sebaste and Temenothera, on alliance of Valerian and Gallienus, 14*l.*; a silver coin of Antiochus the First, with head of Jupiter on the obverse, 31*l.*; a gold coin of Antiochus the Great, 50*l.*; a silver coin of Tryphon, with diademed portrait, 81*l.*; a silver coin of Marathus, with turreted female head, of fine, bold work in high relief, a very remarkable coin, said to be unique, 130*l.*; a silver Bactrian coin of Kamnascires and Anzane, with busts of the king and queen, a very extraordinary example, in wonderful preservation, 101*l.*; another coin of the same, an unpublished variety, 31*l.*; a gold coin of Bero-nice, wife of Ptolemy the Third, 46*l.*; a gold coin of Arsinoë, wife of Ptolemy the Fourth, of fine work, 105*l.*; a gold coin of Ptolemy the Fifth, Epiphanes, 40*l.*—On the day immediately following the sale of the Whittall Cabinet, a small collection of Roman brass coins, formed by a nobleman, was sold by the same auctioneers at equally high prices.

The following may be cited:—A brass coin of Trajan, with the *Circus Maximus* on the reverse, 424; another specimen, with Rome standing on the reverse, 134; a medallion of Hadrian, a fine specimen of high medallion Art, 264; Pertinax, with fine head on the right, a stolated female standing on the reverse, 231. 10s.; an interesting coin of Geta, inscribed—Vict. Britt., 244. 5s.; another specimen, female seated with cornucopia and hasta, 231. 10s.—Total of this small cabinet, 570l.

SIXTH ANNUAL WINTER EXHIBITION OF CABINET PICTURES AND WATER-COLOUR DRAWINGS, the Contributions of British Artists, IS NOW OPEN, at the French Gallery, 18, Pall Mall.—Admission, 1s.; Catalogue, 6d. Open from Ten till Five.

LONDON CRYSTAL PALACE, REGENT CIRCUS, OXFORD STREET, and GREAT PORTLAND PLACE.—Now open, ADMISSION FREE.

DERBY DAY.—CLOSES NEXT WEEK.—FRITH'S GREAT PICTURE will remain on view at Messrs. LEGGATT, HAYWARD & LEGGATT'S Establishment, 79, Cornhill, from 9 A.M. to 5 P.M., until the Evening of Saturday, the 11th inst., when it will be removed direct to the Engraver.—Admission, 1s. each person. All Tickets are available during the Exhibition, N.B. During the foggy weather, and after dusk, the picture is brilliantly lighted by gas.

ROYAL POLYTECHNIC INSTITUTION.—Patron, H.R.H. THE PRINCE CONSORT.—During the four days of the CATTLE SHOW, a Lecture on the HISTORY, PROPERTIES, and USES of GUANO will be delivered by Mr. E. V. GARDNER, Professor of Chemistry, daily at Three o'clock.—THE SPECIAL WONDER OF THE AGE—MOULDS PHOTOGRAPHIC LIGHT—THE RIVALRY of the SUN. Lectured on, and Experimentally Demonstrated by PORTRAITS.—Mr. LEXCROFT HOWES will give his HUMOROUS LECTURE on the ERRORS in POPULAR TASTE with regard to ITALIAN and ENGLISH SINGING every Evening.—LECTURE on the MECHANICAL PROPERTIES of the ATMOSPHERE, by Mr. J. L. KNOX.—DISSOLVING VIEWS illustrating SLAVE LIFE in the SLAVE COUNTRIES.—Great preparations are in progress for CHRISTMAS.

MANAGING DIRECTOR, R. L. LONGBOTTOM, Esq.

Dr. KAHN'S ANATOMICAL MUSEUM, 5, Tichborne Street, opposite the Haymarket. Open Daily for Gentlemen only.—Lectures by Dr. Sexton at Three, Half-past Four, and Eight o'clock, on important and interesting topics in connexion with Anatomy, Physiology, and Pathology (vide Programmes of Admission, &c.).—Dr. Kahn's 'Nine Lectures on the Philosophy of Man' (age, &c.), sent post free, direct from the Author, on the receipt of twelve stamps.

SCIENCE

SOCIETIES.

ROYAL.—Nov. 30.—*Anniversary Meeting.*—Lord Wrottesley, President, in the chair.—The annual address was delivered by the President, (which appears in a previous column), after which the following medals were awarded:—The Copley medal to Sir C. Lyell for his various Researches and Writings, by which he has contributed to the advance of geology; a Royal medal to Mr. A. Hancock for his various Researches on the Anatomy of the Mollusca; a second Royal medal to Mr. W. Lassell, for his various Astronomical Discoveries and Researches; and the Rumford medal to M. Jules Jamin, Professor in the École Polytechnique, Paris, for his various Experimental Researches on Light. The Society then proceeded to the election of Council and officers for the ensuing year, and the following noblemen and gentlemen were duly elected:—President, Sir B. C. Brodie, Bart.; Treasurer, Major-Gen. E. Sabine; Secretaries, W. Sharpey, M.D. and G. G. Stokes, Esq.; Foreign Secretary, W. H. Miller, Esq.; Other Members of the Council, H. W. D. Ackland, M.D.; Admiral Sir G. Back; Rev. J. Barlow; T. Bell, Esq.; The Duke of Devonshire; E. Frankland, Ph.D.; J. P. Gassiot, Esq.; P. Hardwick, Esq. R.A.; A. Henfrey, Esq.; Lieut.-Col. H. James, R.E.; Sir R. I. Murchison; J. Percy, M.D.; A. Smith, Esq.; C. Wheatstone, Esq.; Rev. W. Whewell, D.D., and the Lord Wrottesley.—The Society and their friends dined after the election at Willis's Rooms.—Sir Benjamin Brodie, Bart., in the chair.—The attendance of Fellows was unusually large.

GEOLOGICAL.—Nov. 17.—L. Horner, Esq., Vice-President, in the chair.—A. Smith, Esq., M.P., was elected a Fellow.—The Chairman announced that a Bust of the late Dr. Macculloch had been bequeathed to the Society by his relict, lately deceased. The Chairman also announced that Prof. Agassiz had expressed his wish to present to the Society all his unpublished drawings of Fossil Fishes, to be added to the Drawings of the published plates already in the Society's Cabinet.—The following communications were read:—'On some Fossils from South Africa,' by C. W. Stow, Esq.; 'On some Points in the Geology of South

Africa,' by Dr. R. N. Rubidge; 'On some Mineral Springs at Teheran, Persia,' by the Hon. C. A. Murray.

ASIATIC.—Nov. 20.—Col. Sykes, M.P., President, in the chair.—A large number of presents to the library were laid upon the table. Among them was an extensive collection presented by the late East India Company, of about 130 Selections from the Government Records of the several Indian Presidencies, comprising returns upon almost every subject connected with the administration of India,—and of reports relating to the history, political relations, religions, languages, education, agriculture, arts, manufactures, customs, &c. of the people; together with accounts of the geography, topography, geology, and natural productions of the country. These volumes include, also, reports of institutions and public works, founded and carried out by the Indian Governments for the improvement of the people. The President drew the especial attention of the Meeting to these valuable records, which were little known in this country; and described them as containing a vast amount of exact information which it would be impossible to derive from other sources.—E. Fowle, Esq. read to the Meeting a portion of a translation, made by himself, from a Burmese version of a Pali ethical work, the Burmese of which is *Nidhi Keyan*. A few extracts from the work read will give an idea of its character:—"Associate with the virtuous, and when you have learnt their law, you can come to no harm: mix not with the wicked; put them aside; but cling to the virtuous: do good at all times, whether by night or by day; and reflect within thyself on the uncertainty of human existence. * * The perfume of flowers is refreshing; more refreshing is the light of the cool moon; but most refreshing are the words of wisdom. * * Do nothing hurriedly, without reflection, or you may repent at leisure. * * The wealth of a wise man is like a well, from which water, though constantly drawn from it, yet is constantly being replenished. * * Some prosper without exertion; others, with great exertion, sometimes fail; people must not always expect their efforts to be successful. * * Run away from a bad district, a false friend, bad relations, and a bad wife. * * Should a woman desire to be born a man, in the course of transmigration, she can only attain this by treating her husband as the Angels' wives treat their husbands,—with love, respect and attention. * * Kings and ministers should sleep but a quarter of the night; philosophers and learned men but half the night; merchants and traders, three parts of the night; but beggars may sleep the whole night."—Prof. John Dowson; the Rev. George Small; and Capt. Lewis Pelly were elected into the Society.

SOCIETY OF ANTIQUARIES.—Nov. 25.—Octavius Morgan, Esq., M.P., Vice-President, in the chair.—Mr. F. D. Hartland presented a work lithographed by himself, containing delineations of the tombs of illustrious persons in Europe.—Mr. R. S. Charnock was elected Fellow.—The Vice-President exhibited a massive papal ring, bearing the arms and name of Pope Paul II.—The Secretary read his 'Report of Further Excavations in the Anglo-Saxon Cemetery at Brompton, in September last.' The most remarkable grave discovered was that of a man whose skeleton measured seven feet. The skeleton was accompanied by a sword, the chape of which is of bronze inlaid with gold. These remains are destined for the Ashmolean Museum, and much regret was expressed by the Members that they had not been obtained for the collection in the British Museum.

ROYAL SOCIETY OF LITERATURE.—Nov. 24.—J. G. Teed, Esq., Q.C., in the chair.—Mr. Vaux read a paper, communicated by Mr. Wylie, 'On the Use of Asbestos in China,' in which he pointed out, by an elaborate survey of documents, at how early a period this mineral must have been in use among the Chinese; with some notices of the sources from which that people in all probability procured it.—Mr. Hogg read a paper, 'On St. George the Martyr,' in which he called attention

to the numerous errors into which even learned writers had fallen with regard to this personage; and gave a description of an inscription, which had been copied during the last year, by Mr. Cyril Graham, at Ezra, the ancient Zorava, from the walls of a very ancient church dedicated to this saint; but evidently from its structure originally a heathen temple. The date of this inscription appears to be A.D. 346, during the reign of Constantius Chlorus. Mr. Hogg pointed out that most of the errors respecting St. George had arisen from a confusion which had been made, even in early times, between the real St. George of Syria and George of Cappadocia, who was murdered at Alexandria in A.D. 361, and who had no claim to canonization. Mr. Hogg further stated, that there was little room for doubt that the genuine St. George was born in Syria, and suffered the death of a martyr during the reign of Diocletian, A.D. 287.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Nov. 24.—T. J. Pettigrew, V.P., in the chair.—Twenty-seven Associates were announced, comprising the Marquis of Ailesbury, the Earl of Carnarvon, the Lord Arundell of Wardour, the Lord Bishop of Salisbury, Hon. John Arundell, M. H. Marsh, M.P., Sir E. Antroub, Bart., the Sub-dean of Salisbury, the Rev. Prebendaries Fane and Lear, Revs. W. C. Lukis, F. H. Wilkinson, J. Wilkinson, J. D. Hastings, T. Spyers, D.D., Drs. Rooke and Boyd, Capt. Oldixon, R.N., Messrs. E. W. Brodie, H. J. F. Swayne, L. W. Jarvis, W. Goulden, W. Sim, T. B. Winsor, S. Catterson, E. Studd and E. Ravenhill.—Mr. Sadd exhibited a Celtic spear-head, recently found at Bottisham Lodge, near Cambridge.—Mr. Vere Irving produced the Olla discovered in the Cissbury Camps, Sussex, on one of which was a trace of gilding. Mr. Irving also exhibited a spur (*temp. Hen. VII.*) and an iron key of the fifteenth century, exhumed at Cissbury.—Mr. Forman exhibited a rare and most beautiful example of Roman key in bronze, having on its stem an ornamental termination, resembling one figured by Montfaucon, from the Gênéviève Cabinet.—Mr. Wells exhibited a small lock, from Hever Castle, Kent. It was of the time of Henry the Seventh. Also a large key, with pipe and open bit, reported to have belonged to the boudoir of Anna Boleyn, in Hever Castle; but which on examination proved to be a chamberlain's key of the seventeenth century, of German workmanship, and altogether a magnificent specimen of brass key, strongly gilt.—Mr. A. Muscell, of Longford Castle, exhibited the Britain Crown of James the First, in fine condition, dug out of a chalk-pit in the neighbourhood of the castle. Mr. Clarke, of Easton, forwarded a gold ring, with the motto, "To God's decree wee both agree," and a rubbing from a carved cabinet, having a merchant's mark and the name of Robert Veysey.—Mr. Pidgeon exhibited a Chilian wooden stirrup and a water-jug; also a model of a foot taken from an Indian grave, which was said to have formed a drinking-vessel.—Mr. Syer Cuming read a paper 'On Forged Matrices of Ancient Seals.' Mr. Cuming also read a notice respecting a recent discovery of a Roman Lead Coffin, found at Shadwell, which we are glad to learn has been deposited in the British Museum. From the observations of Mr. Cuming there is reason to believe that it may be the same mentioned as discovered in 1615 by Sir Robert Cotton. It resembles the one, of which the Association published an account, found in Haydon Square, Minorities, in 1853. The ornamentation resembles that described in the Association Journal, and of that of one found at Colchester, and scallop-shells and a bead-like representation abound. Excellent drawings of the Shadwell coffin were exhibited, and directed to be engraved, and to accompany the paper of Mr. Cuming.—The remainder of the evening was occupied in the reading of the last part of Mr. Pettigrew's notes 'On the Seals of the Endowed Grammar Schools of England and Wales.'

NUMISMATIC.—Nov. 25.—W. S. W. Vaux, President, in the chair.—Mr. Evans read a paper, in which he gave an interesting and detailed account of a very large collection of Roman

coins, discovered at or in the neighbourhood of Verulamium (the ancient St. Albans). Mr. Evans had been able during the last sixteen years to examine and classify more than 4,000 such coins, and had prepared lists of the numbers found of almost all the Roman Emperors, from Claudius to the extinction of the Roman power in Britain. The evidence of the coins, as tested by the numbers discovered, of each ruler, exhibited a remarkable agreement with the known facts of ancient history; those Emperors, for instance, who reigned the longest period or who had had most connexion with Britain, exhibiting invariably the largest number and the greatest variety of types.—Mr. Vaux read a paper on some remarkable coins he had lately met with, consisting of a very fine Tetrachm of Antiochus IX., of four coins of the King Gebal, or Byblus, bearing inscriptions in the Phœnician language, and of some coins of Mahmūd of Ghazna. Most of these specimens were in excellent preservation, and exhibited legends, the interpretation of which was undoubted.

SOCIETY OF ARTS.—Dec. 1.—Sir Thomas Phillips, Member of Council, in the chair.—The paper read was, 'On Copper Smelting,' by Mr. Hyde Clarke.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal Academy, 8.—'On Anatomy,' by Prof. Partridge.
Entomological, 8.
Tues. Institution of Civil Engineers, 8.—'Description of a Breakwater at the Port of Rhye, &c.,' by Mr. Scott.
Photographic, 8.
Wed. Royal Society of Literature, 4.
Society of Arts, 8.—'On Guideway Agriculture, being a System enabling all the Operations of the Farm to be performed by Steam Power,' by Mr. Halkett.
Graphic, 8.
British Archaeological Association, 8.—'On Excavations made at Gih Hill Tumulus,' by Mr. Bateman.—'On the Priory of St. Dionysius,' by the Rev. E. Kell.—'On the Tonic,' by Mr. Lambert.—'On the Sheaths of Gordie Knives,' by Mr. Syer Cumming.
Thurs. Society of Antiquaries, 8.
Royal, 8.—'Researches into the Nature of the Involuntary Muscular Fibre of the Urinary Bladder,' by Prof. Ellis.—'On the Ova and Pseudova of Insects,' by Mr. Lubbock.
Fri. Astronomical, 8.

FINE ARTS

The Royal Academy, and the National Gallery. What is the State of those Institutions? What are the Reforms contemplated by Ministers? By J. P. Davis. (Ward & Lock.)

Mr. J. P. Davis is a reformer of root and branch. He keeps no terms, he smites hip and thigh. "The Royal Academy," he begins his impeachment, "I consider to be the greatest evil which has ever been inflicted on the arts of this country—it is in spirit and character an anomaly amongst English institutions. It is a Despotism, an Inquisition, and a Monopoly." Here is at least fair warning. War to the knife—war to the Forty Academicians, war to the Twenty Associates, war to the Associate Engravers. According to Mr. Davis the Royal Academy is no better than a great public swindle. It began "in a juggle"—its members are "an intriguing faction."—What was Sir Joshua's opinion of the humbug? Clearly against it.

"Reynolds was strongly averse to the project: he knew enough of the history of Art to be well aware that, wherever these state Academies had been set up, the Arts had declined; he allowed himself, nevertheless, to be cajoled, and even to accept the presidency, and he lived long enough bitterly to repent his weakness—He was frequently heard to declare, that in whatever proposition he made for the liberal advancement of Art, or the general interests of the profession, he was opposed and outvoted by a mercenary cabal; and he found it his duty to warn the students, from his presidential chair, against that corruption of style which the Academic exhibitions were rapidly engendering."

And has not the Academy at all times favoured solemn and timid mediocrities and put the men of genius to its doors? So, at least, thinks Mr. Davis:—

"Without going back to Barry, expelled with insult from its walls, let us glance at the later instances of Haydon and of Martin. If Haydon,

who at the age of twenty-seven painted the magnificent picture of the 'Judgment of Solomon,' had not been confronted by the hostile influences of this institution, it is my firm belief that he might have been living to this hour, a consummate artist, and a prosperous man. He was not insensible to the advantage which his material interests might have derived from his becoming a member of the Academy, but he soon grew weary of begging for what he knew to be his right, and he rushed into contests with that body, which inflamed his temper, wasted his time, and deteriorated his talents. But he fought a noble battle for the liberty of Art, and perished in the attempt to lop a Upas, whose exhalation was death.—It is alleged by the Academy that Haydon's misfortunes, like Barry's, were imputable to his impatience and irritability; but could this be said of Martin, a gentleman remarkable for the amenity of his disposition and manners, and endued with powers of imagination so vast and extraordinary, that he created a sphere of art for himself? Yet, as appears by his evidence before a Parliamentary Committee in 1836, his works were invariably so ill placed in the Academy Exhibitions, both as to light and position, that he was, as a measure of self-defence, compelled to withdraw from those displays, to send his pictures to foreign countries, and to resort to the medium of engraving, as the only means left him of making them known at home. Subsequently, when this artist had acquired European reputation of so high a character as to have received honorary medals from five different sovereigns, this infuriated association still refused to admit him within its pale, alleging, it is said, that 'he had been tried in their balance and found wanting!'

There is certainly enough truth in this to give it sting. Yet, if Mr. Davis is correct in his description of the mode in which Academic titles are obtained by A, B, and C, how can we wonder that men like Martin should be unable to stoop low enough to gain admission? Is this a true description?

"There is not, in the whole round of servility and dependence, so miserable a thing as he who is soliciting what are called the honours of the Royal Academy—His time must be devoted to dancing attendance on Academicians; he must learn to propitiate them with adulation, wholesale and retail; whenever he chances in general society to fall in with any of those superb personages, he must take care to address them, should he venture on so great a liberty, 'with bated breath and whispering humbleness,' and altogether to render them the distant homage due to beings of a superior nature. These unhappy candidates are easily known by their care-worn aspects; they are like opium-eaters, whose faculties are engrossed by one visionary idea; their idea is *getting in*, and too often very visionary indeed.—If any one happens, where they chance to be present, to advert to the sacred subject of the Royal Academy, they regard him with looks of dismay; but should his remarks assume the shape even of the most delicate censure, they escape as quickly as possible from the contaminated atmosphere, dreading lest the crime of having listened to such profanation should be reported to their inquisitors.—Above all, they must bestir themselves with preternatural activity when the elections are coming on; then comes the tug of war; the whole Forty are to be canvassed, and all the artillery of supplication, whining, coaxing (even crying, it is said, has sometimes been employed with the happiest effect), is to be put into full play.—We hear of persons being *kicked out of office*, but these Academic candidates, judging by the ordeal they have to pass, may fairly be said to be *kicked in*."

Mr. Davis does not confine his pen to attack. He comes forth as a reformer, as well as a disturber; producing a scheme of re-organization which, as it represents a certain order of ideas among our young and discontented artists, may be worth considering for a moment. Here is his plan in brief:—

"Let the National Institution comprise two galleries; the one for the Annual Exhibitions, the other, like that of the Luxembourg, a permanent

gallery for the reception of the best works of the British school, selected from the Annual Exhibitions, AND PURCHASED FROM THEIR RECEIPTS. Artists to be freed for ever from the degrading necessity of asking, from other artists, the right of exhibiting their works.—They shall not be amenable to a board consisting of men who sit at once as competitors and judges; there shall be no factitious distinctions, diplomas of taste and genius being simply ridiculous; we laugh at the very sound of Raffaele, R.A., Titian, R.A., Michael Angelo, R.A. If, as I assume, the gallery be sufficiently extensive, and lighted equally throughout, there will be no bad places. No picture shall be hung either so high or so low as to prevent its being conveniently seen, but in case of its effect being injured by extreme mal-juxtaposition, the artist shall have the right of appeal (as in similar occasions at the Louvre, where the remonstrance is always attended to)—Artists whose works are rejected shall have the same right of appeal—but to whom? The most difficult point connected with the subject is, no doubt, the mode of government.—The simpler the plan, and the fewer its administrators, the better.—Let the authority be vested in three directors (—or five) unsalaried; men of position and independence, nominated by the House of Commons. Members of that body would probably be found willing to undertake so honourable an office, more especially as it is in that House that the proposed reform must originate. The duty of arranging the Annual Exhibitions to be entrusted to one salaried officer, appointed by the directors; the nomination subject to the approval of the House of Commons.—This gentleman should be a man of acknowledged taste and judgment, but not a professional artist. I am fortified in the principle of non-professional government, by the example of one of the German universities, which, under the control of its own self-elected members, had sunk into disrepute and decay, but which, its government having been transferred to an independent and unacademic authority, rose rapidly into utility and honour. The choice of works to be purchased for the permanent gallery to rest with the directors.—No class of pictures to be excluded, but the chief aim of the directors will be to secure such works, historical or imaginative, as are fitted by their style and dimensions to become the ornaments of a great national establishment.—Pictures of this order to occupy the nave of the building; smaller works of miscellaneous character to be consigned to the side aisles, or smaller compartments.—Annual purchases not to be made as an affair of routine.—Should the current Exhibition present nothing worthy of being transferred to the permanent gallery, the selection to be deferred to the next opportunity. Unappropriated receipts of each year, whether the residue of purchases, or when no purchases have been made, to be invested for future occasions. The attention of the architect will be directed less to external embellishment than to the interior arrangements; in these, space and light are the grand essentials, without which all else were nugatory. An extensive compartment to be assigned in the Annual Exhibition to Modern Sculpture, a point hitherto neglected in all our Art-Institutions. A gallery of Casts from the whole range of Antique Sculpture should form part of the proposed establishment, open to the public on specified days, and at all times to artists and students, for the purposes of drawing, modelling, or inspection. The permanent gallery to be free, the Annual Exhibition to be paid for as usual."

Our own ideas, as the reader knows, are far more humble than those of Mr. Davis, and the non-academic artists whose cause he represents. It does not seem to us quite impossible for painters discontented with the Forty to show their pictures elsewhere. We think—fondly perhaps—the Academy capable of reform. That it needs a saving change we are sure, and we have noticed of late with satisfaction that the Tory spirit of the Academy seems to be giving way at many points. The members, moreover, must not rest on their arms. A campaign is opening that may try their strength.

Every year seems to swell the ranks of their enemies,—thin those of their friends. They cannot stand still in a world of express trains. They must go ahead, or they may possibly go to the dogs.

FINE-ART GOSSIP.—Exeunt Messrs. Coe and Hofland, and Messrs. Banks and Barry, first and second prize holders for the New Foreign Office; enter Mr. G. G. Scott, third prize holder. Gothic carries the day against Italian—and the line of Sir Charles Barry's Treasury and Privy Council offices may now be broken by a forest of spires and contrasted by pointed arches. Mr. Scott's design has many admirable points, and we shall be glad to get any such palace in place of the frontages which have offended the eyes so long in Westminster. But the site was, in our judgment, already claimed by an Italian genius not to be lightly dispossessed. Gothic round the Abbey, if you please, but the lines continuing Whitehall should be in the same general style as that noble edifice. We cannot congratulate the Chief Commissioner of Public Works on his final choice,—if, in fact, his choice be final.

A new Society for the Encouragement of the Fine Arts has got into a provisional stage of life. The Earl of Carlisle has accepted the office of President, and the list of Vice-Presidents contains the names of the Earl of Ellesmere, Lord Ward, and Lord Feversham. Mr. Henry Ottley is honorary corresponding secretary. The programme is slightly vague, but we will give the Society the only chance in our power of making their purpose known to our readers. "The primary object of this Society," they say, when descending from epic clouds to comparatively common earth, "will be to create a true sympathy between artists and those to whom they minister; and to elevate the aspirations of both in the mutual relations so established. Towards this end it will be attempted to diffuse sound principles of Art and criticism amongst the public by means of lectures, discussions, and classes for study, illustrated by important examples selected from the works of eminent masters of all schools. The lectures and classes will be organized by committees to be appointed for the purpose, and will comprise all the subjects that should properly enter into a high Art-education. The contemplated discussions upon Art will take a still wider and more varied range. In order to be of practical utility and effect, it is submitted that they should not be confined to abstract questions of theory or taste, or to the Art-traditions of by-gone times, but should deal fearlessly with the Art of the very age in which we live, and the most recent and prominent examples of it. A scheme of oral criticism will thus be inaugurated, which, whilst it induces habits of thought in those taking part in it, will necessarily exercise considerable influence upon those whose performances are the subject of discussion. Moreover, considering the public to have a direct legitimate concern in the success and renown of the arts of their own country, all questions in any way affecting the interest of those arts, and of their professors, will properly come before 'The Society for the Encouragement of the Fine Arts' for discussion."

The statue of Barrow, at Cambridge, was made, by an accidental derangement of type, to figure in our columns a fortnight ago, as the work of Mr. Weekes. The statue of Bacon is by Mr. Weekes,—that of Barrow, by Mr. Noble.

Mr. T. Oliver has written a pamphlet on the Newcastle Monument to Stephenson. The moral of which little blue-book simply is, that Mr. Oliver is an architect, and does not want a mere statue, which would give him no work. He, therefore, laughs at colossal stone figures, praises the Oxford Martyrs' Memorial and Scott's Edinburgh monument, and says,—"There is a natural propriety in a stone covering even to a stone figure, which no reflecting mind can gain-say." The exact object of a stone extinguisher over a figure that needs no shelter, we, perhaps, not being "a reflecting mind," cannot see. Mr. Oliver proposes, as a site, the triangle where the Old Grammar School stood, which would then be a fitting ornament to a city with one of the finest

stone-built streets in the world—a steeple that Wren copied—a Norman keep—and a fine railway-station. There is a good deal of noisy passion in Mr. Oliver's pamphlet.

The monument of the German poet, Count Platen, has been completed, and is being exhibited, for a short time, at the royal brass-foundry, Munich.

The French sculptor, M. Leval, who has executed the statue of Napoleon the First for the city of Cherbourg, has now received orders from the Emperor to execute a second statue of Napoleon the First, which is to find its place at Longwood, St. Helena.

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY.—Conductor, Mr. COSTA. NEXT FRIDAY, December 10, Handel's 'MESSIAH.' Vocalists—Mrs. Sunderland, Miss Dolly, Mr. Sims Levens, and signor Belletti.—Tickets, 3s. 6s. and 10s. 6d. each. Yearly subscriptions at the Society's Office, 6, Exeter Hall, daily, from 10 till 5.

M. JULLIEN'S CONCERTS.—LYCEUM THEATRE.—LAST ELEVEN NIGHTS, ending on SATURDAY, December 18.—EVERY NIGHT, at Eight.—M. Wieniawski, the Celebrated Violinist, will perform Every Evening.—Vocalists—Madame Evelina Garcia.—MONDAY, 2nd and Last BEETHOVEN NIGHT, on which occasion Miss Arabella Goddard will make her 4th appearance this season. The first part of the Programme will consist entirely of the Works of Beethoven, including the Overture 'Leonora,' Sonata for Piano-forte and Violin (Kreutzer Sonata), performed by Miss Arabella Goddard and M. Wieniawski; Symphony in C minor, Second Part, Miscellaneous.—M. Jullien's Annual Ball Masqué on Monday, December 13th.

CONCERTS OF THE WEEK.—M. Jullien's *Mendelssohn Nights* and *Beethoven Nights* have been given as usual.—Miss Arabella Goddard has appeared at the Lyceum more than once as pianist, and this week Madame Evelina Garcia has been heard there as the singer.

The *Amateur Society* began its concerts on Monday last. These, we observe, are to be fewer in number than they have been of late years, and during the earlier part of the season are to benefit by two rehearsals in place of a single one. New members, too, are to be more strictly examined before admission than was formerly the case. The above are both provisions tending to good; but with the best that can be done we do not anticipate that English instrumental amateurs will ever pass beyond a certain point, or arrive at that completeness when criticism, ceasing to be indulgent, begins to compare. The Lady known as *Angelina* is one of the exceptions to this rule,—a pianist who could be heard with pleasure in any concert-room. On Monday she played the steady *Allegro* which it has been Dr. Bennett's caprice to call "a caprice," and two *Notturmi*, or *Lieder*, of her own—the second one, 'A Village Fête,' particularly graceful.—Miss Kemble sang for the first time this season, in some points with improvement on her last season's singing.

Of the first Concert given by Mr. Henry Leslie's choir, on Thursday last, we must speak in some detail,—not, however, concerning the general execution, which was good, neither of the picturesque elegance of Mr. Macfarren's setting of 'Orpheus and his lute' as a part-song (not devoid of crudity),—nor about the new MS. duett for two pianofortes, by Mr. C. E. Stephens; having to treat matter at once more troublesome and interesting: an eight-part vocal Motett by Sebastian Bach.—Every one knows how when Mozart was at Leipzig, he devoured the series of works of which this forms one, with eager delight; declaring "that from them there was something to be learned,"—a golden saying, to which every musician will subscribe. For vigour in their leading phrases (consistent with variety of ideas),—for a display of constructive power never at fault, be the texture ever so intricate, be the scale ever so large, Bach's Motetts may be called incomparable. But one indispensable element of music is imperfectly developed in them. They have more form than feeling. To Bach every material seems to have been alike—he appears to have considered a composition to bear words, subject to the same laws as one for the keyboards of an organ. It may have happened that, because his musical activity radiated from that instrument (of all instruments the least expressive, because the least modified by the personalities of its master), his vocal music is so generally soulless. But it may be predicated that if Mozart found something to learn in these Motetts,—had he written aught in their

form, he would have added that "something more" of vocal charm and propriety which they lack. There was no incapacity to arrive at this in Bach. The stupendous 'Crucifixus' from his minor Mass, in which are the night-in-day, and the agony of Calvary,—if music ever be allowed to bear or to reflect meaning—is an example, that the defect was a habit, not a necessity,—with him. The Motett selected by Mr. H. Leslie, on the impracticable text,

The Spirit helpeth our infirmities,

is led off by a florid passage of exultation *andante con moto* so cheerful, as only to be brought into any relation with the words, by a "canting" proceeding (as the heralds have it). This we do not dream that Bach was hyper-subtle enough to contemplate: we are certain, however, that no power exists of impressing it on a chorus, so as to make the singers expressive. Call it, then, (for something like this is the conclusion inevitably arrived at) a *solfeccio* in eight real parts:—the Motett then falls into its place among 'studies' from which much may be learned.—Those who are not too deeply offended with this tone of remark to pursue the subject further, are invited for themselves to consider the '*Allegro non tanto*,' the fugue *alla breve*, and the *Corale* with its final 'Hallelujah' which succeed to this movement,—with reference to the interest attaching itself to a setting of words;—and to weigh our objection that there is no tough controversial passage in the Epistles, which could not be just as wisely selected, and as pertinently treated.—The "something to be learned" implies, further, "what to avoid" in another direction. There is no overlooking the existence in the vocal music of Sebastian Bach of difficulties for the voice, which are not masterly so much as unmusical. To demand every executant to do what some exceptional one may arrive at, is at once a despotism and a weakness. Every horse is not a *Flying Childer*. The music which distances the average physical means of its interpreters (these totally distinct from their intellectual aspiration), is music of an inferior order. The execution, unless accomplished by a party who had been hammering away at nothing smaller (or greater) for years—could not be complete; and was not on this occasion. But we understand that Mr. Leslie intends to amend it by rehearsal, and to repeat the Anthem: and for this all students of Bach, and all lovers of enlargement in musical appreciation, owe him thanks.

DRURY LANE.—A version in English of 'Il Trovatore' has been given as the last new presentment by the company of Miss L. Pyne and Mr. Harrison at Drury Lane. The preparation of the four operas produced there has been meritorious, and in the present case it may amount to a plea of mitigation: nevertheless, we cannot but protest against the want of self-knowledge shown by the *Leonora* and *Manrico* of the cast, in selecting an opera, which is nothing if not fierce, melo-dramatic and passionate as a work to be performed by a troop not containing a single principal artist fitted for Italian melo-drama.—Miss Pyne is capital in trills: but she has an incurable look of busy prosperity, into which there is no infusing the mildest intimation of "bowl" neither the dullest point of "dagger."—Mr. Harrison delights the hearts of his clients by ballad-sentiment; but when grand passion is to happen, his habits of demeanour, diction, and singing, (earnestly pressed into the service of Art belonging to another school) bring us perilously near those emotions which delight us in 'The Critic,' but not in 'Otello.'—Mr. Ferdinand Glover, the *baritone*, belongs to a younger world. He has an agreeable voice and presence, and every stage-habit to learn:—but he follows the worst of bad examples when he shouts; seeing that his voice is not settled,—or when he caricatures expression before he has learnt to finish a phrase, or to round a vowel.—An odd thing is Miss Susan Pyne's *Azucena*: a character in no point adapted to her means, either physical or vocal,—yet, in which, by having taken pains to comprehend it, she has managed to get nearer a "creation" than ninety-nine out of a hundred Englishwomen on the Opera stage do. This is all the more noticeable, because the bathos of the

original text is rendered doubly shocking by the English words of narration, which the gipsy woman (who roasted a child by mistake) has to make heard—not to elude. The whole business must have been one to her of such extraordinary difficulty, that to have avoided burlesque in it is high praise.—A young singer whom we have not met before, Mr. Patey, is the *Perlando*. His voice is a *basso*, with not much resonance in its tone: but he delivers his voice with a certain taste, and cuts out his phrases with a ready and crisp touch (if the figure may be allowed) bespeaking refinement, and those rhythmical instincts, which, together with an agreeable presence, mark out their owner for genteel comic opera.—The chorus and orchestra went well, under Mr. Mellon's presidency: and the whole performance (counting to the full the drawbacks, which it is impossible can be overlooked by honest eyes, anxious for progress, and knowing that progress implies prudence in selection)—was, as an English version of Signor Verdi's best opera, attractive.

STRAND.—Mr. J. M. Morton is fertile in farces, which are in general slight in their structure and meagre in interest. Few, however, are so slight and so meagre as one now performing at this theatre, under the title of 'The Little Savage.' The success of the piece is solely dependent on the acting. Miss Marie Wilton as the heroine makes indeed a charming character of Miss Kate Dalrymple, alias, the little savage. The lady has two lovers, one of whom induces the other so to nickname her in his correspondence, which he subsequently abuses to his own purposes. The lady is, of course, indignant with Mr. John Parker (Mr. W. H. Swanborough), by whom the obnoxious words have been written; but, when better instructed in the matter, transfers her indignation to the instigator of the offensive *soubriquet*, and not only forgives the said John, but accepts his hand. This is all the story: but with a neat drawing-room interior, the audience are satisfied with the little domestic incident, and the curtain falls to applause.

MUSICAL AND DRAMATIC GOSSIP.—It is sufficient briefly to note that the *Sacred Harmonic Society* inaugurated its season, as promised, with 'The Creation.' In this Oratorio Mr. George Perren had suddenly to take the place of Mr. Sims Reeves, who was disabled by November. A comment on the present plight of the English *soprano* world, lately commented on, is to be found in its provision for the Christmas performance of 'The Messiah.' For this the committee has engaged Mrs. Sunderland. Signor Belletti, who apparently contemplates a winter concert season in England, is the *basso* engaged.—The choral rehearsals have begun with the choruses of Handel's 'Belshazzar.'

The *Vocal Association* is determined to be up and doing this season: and announces among other works which will be performed, an Ave Maria, for *soprano solo* and chorus, one of the three (?) pieces finished by Mendelssohn for 'Loreley,' the well-known *finale* being another (we believe there is, also, a March)—some new compositions by Herr Otto Goldschmidt: and Dr. Bennett's *Pastoral* 'The May Queen'—a work, it may be added, coming into large request.

To-day, in commemoration of Mozart's death, the Concert at Sydenham is to consist of Mozart's music,—with Herr Pauer as the pianist, and Mrs. and Mr. Weiss, and Mr. Perren as the singers.

When, a few weeks ago, in running through the list of opera promises and possibilities for the winter, we alighted at Paris—it should perhaps have been said that M. Gounod's new 'Faust' is ready to appear at the *Théâtre Lyrique*, so soon as the attraction of Mozart's 'Le Nozze' wanes out. Of this, however, there are no present signs. So far from it, the seventy-fourth representation of 'Le Nozze' there was tempting enough to evoke a pleasure railway-train from Angers—a town (by express, nine hours distant from Paris), on behalf of whose occupants a large portion of the seats in the theatre were engaged.—The "Society of Dramatic Authors," we see, has been discussing the justice or injustice of having paid "author's rights" from these performances to the son of Mozart, now

beyond their reach, but whose last days were brightened by the liberality of the French.—He has left all his portraits, family relics, and the sum of 7,000 florins to the *Mozarteum* at Salzburg; by which institution the 'Requiem' was performed in the Cathedral there on the occasion of his death.

The dragoning system of protecting a people against its own weakness bears oddly in France on dramatic representations. We observe of late more than one instance of managers, conductors, and artists being called before the police tribunals, and fined for destroying the integrity of the work confided to them by omitting a portion of it.—Fancy Signor Costa being called up in Bow Street for the cuts in 'Gli Ugonotti'! Fancy Mr. Sims Reeves arraigned by the representatives of Handel, or Dr. Crysander, his biographer, because of his perverse determination to deny the Handelian closes their indispensable shake!—But of the curious reports and rumours in the French journals there seems to be no end. This week's *Gazette Musicale* contains a mysterious half-promise of a concert to be given for a charitable purpose in the *Palais d'Industrie*; at which Madame Lind-Goldschmidt is to sing in an unpublished Quartett of Weber's, together with Madame Vigier (formerly Mlle. Cruvelli), Madame Frezzolini, and Mlle. Artot.

We have looked out, in common with most amateurs, for the report which M. Berlioz would furnish in aid of the French committee convoked to consider the possibility of settling a uniform *A* for the comfort of players and guidance of orchestras;—since few writers have treated the subject of sonority more ingeniously than he. But the document by him lately published says little or nothing: though, like most of its writer's compositions, it is a piece of pleasant writing. M. Berlioz seems as unable as others who have examined the question dispassionately, to ascertain what the precise amount of alteration in pitch has been:—recurring, as usual, to the *soprano* feats provided for such singers as Aloysia Weber, Mozart's sister-in-law, and *La Bastardella*—(feats even, in our days of reputed excruciation, rivalled by Mesdames La Grange, Gassier, Zerr, Miolan-Carvalho); and, as usual, not looking at the counter examples from the other extremity of the scale,—many bass parts in music of the same date written down to double *D*—which have always appeared to us to prohibit conclusions being drawn from occupation provided for exceptional voices.—M. Berlioz, in truth, gets little further than the obvious facts, that an attempt to depress the pitch as now existing, would be simply useless;—that the diversities complained of are less great than has been stated; and that some means of establishing the *A* now in being, for a canonical and final *A*, might as well be adopted, could they be found.—He also points out how advisable it is that organ-builders should tune their instruments with reference to orchestral accompaniments. The fine new organ in the church of Ste. Eustache, at Paris, he says, is made desperately difficult to work with:—owing to its being a quarter of a tone below average orchestral pitch. The subject, in brief, by whomsoever considered, will prove full of difficulties—the minute scale of which renders them singularly hard to solve;—but the idea of Median and Persian formality being attained by optical interference, is simply ridiculous. How shall tune be once and for ever settled, so as to be universally acceptable and comfortable, when that much more tangible matter, *time*—remains, and must remain, an open question so long as Art is not misread to imply Slavery! A knowledge of the best uses and general limits of voices and instruments, made (as it was of old) a first object of study with all who were meditating composition:—a respectful admission that the beauty and existence of musical thought (in part) is dependent on the language in which it is conveyed, would go far to make these Committees and Commissions on *A*, dead letters.

The Italian Opera in Paris can hardly be flourishing: since as additional *soprano* it has been found necessary to engage Madame Frezzolini, a lady whose voice was next to extinct before she went to America.—Signor Badiali, too, is engaged to sing in 'Don Giovanni.'—Signor Verdi's 'Macbeth' is given up for the present.

Sir William Don made his appearance at the Haymarket on Monday as *John Small* in the farce of 'Whitebait at Greenwich,' and was favourably received. Donna Perea Nena and the Spanish Dancers also introduced a new ballet, entitled 'The Influence of Grace.'—Mr. J. Townsend, late M.P. for Greenwich, has been lately visiting the minor theatres as a tragedian, and on Monday appeared at the Pavilion in the character of *Hamlet*. We cannot, however, report favourably of his pretensions.

At the Circus Theatre, Madrid, Molière's comedy, 'Le Tartuffe,' has recently been represented for the first time under the title of 'El Hipocrita.' Up to this time, the Spanish Censorship had sternly opposed itself to a representation of this play.

MISCELLANEA

Mineral Statistics.—An interesting return has recently been published by order of the Lords Commissioners of the Treasury, by the Museum of Practical Geology, showing the quantity of mineral ore obtained from the British mineral districts during the past year. The following are the principal points of interest:—The quantity of pig-iron made in 1857 was 3,659,447 tons,—being an increase, notwithstanding the depression of the iron trade, of 73,070 tons over the quantity produced in 1856. The produce of tin ore was 9,783 tons, producing 6,582 tons of metallic tin,—being an increase of 433 tons of tin ore, and 465 of metallic tin above the produce of 1856. The importations of tin ore, including 816 tons from our colony, Victoria, amounted during the past year to 4,095 tons. Under the head of copper there is considerable difficulty in arriving at a just estimate of the produce, from the circumstance that very large quantities are purchased by private contract, alike from British and Foreign mines, and it is almost impossible to separate these. It is believed, however, that this has been more closely effected in the present return than has been done in any former year. The purchases of the Copper Company in Cornwall, for 1857, show a decrease of 1,414 tons; and those in Swansea, of 840 tons upon the previous year. The exports have been, in 1856, 22,863 tons; and in 1857, 25,241 tons. The production of lead has been, in 1856, 73,129 tons; and in 1857, 69,266 tons;—of silver, in 1856, 814,188 oz.; and in 1857, 532,866 oz. The importations of lead exhibit a falling off of about 3,000 tons; and of Foreign silver ores, instead of 6,636 tons, the quantity brought into this country in 1856, we only imported 5,190 tons,—being a decrease of 1,440 tons. The return of coal production is a remarkable test of the depression of commerce during 1857. For while the quantity produced and sold in 1856 amounted to 66,645,450 tons, that of 1857 was only 65,394,707 tons,—being a falling off of 1,250,743 tons. The following tables show the values of the mineral and metallic produce of the United Kingdom in 1857, excepting clays and stones:—

MINERALS.		£743,506
Tin ore	the produce of all the sales, excluding Foreign ores, but including private contract purchases	1,500,922
Lead ore (containing silver)		1,428,095
Zinc ore		30,982
Iron pyrites		63,304
Arsenic		219
Nickel and cobalt		5,265,304
Iron ore		16,348,676
Coals		506,730
Salt		12,500
Barytes and other minerals		425,961,649
METALS.		
Tin		£267,680
Copper		2,166,900
Lead		1,523,852
Silver		133,216
Zinc		450,000
Pig-iron		12,838,560
Other metals		125,500
		£18,105,708

—The returns have been compiled by Mr. R. Hunt, and comprise many details of considerable interest.

TO CORRESPONDENTS.—Old England for Ever! F. C. H.
—H. D.—N. T.—W. R. S.—T. M.—W.—received.

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